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CARDIFF IN 1797 ($10\frac{3}{4}''$ x 17″) THOMAS ROWLANDSON (1756-1827)

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NATIONAL MUSEUM OF WALES

THE BRITISH WATER-COLOUR SCHOOL

HANDBOOK TO THE
PYKE THOMPSON GALLERY

BY
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PREFACE

In this handbook the National Museum's collection of water-colour drawings, exhibited in the Pyke Thompson Gallery, is described. The drawings are hung in chronological order, to illustrate the development of the British school of water-colour painting. The aim of the handbook is to help the reader to appreciate this development, to understand the part played in it by individual artists, and to enjoy the pictures.

Nearly every figure of real importance in the story of English water-colour is represented by one or more typical examples in the gallery, while further examples are in the Reserve Collection and can be seen on application. The most important gaps in the series are J. R. Cozens (who anticipated the atmospheric effects secured by Girtin and Turner), the great and isolated genius William Blake, and one of the two pioneers of the modern revival of water-colour, Wilson Steer. It is hoped that these gaps will be filled in due course.

The richness of the Museum's series of water-colours is largely due to the late James Pyke Thompson, who, with the advice of Sir Frederick Wedmore, built up a fine collection in the closing decades of the nineteenth century. Part of this collection Mr. Pyke Thompson gave to the Cardiff Museum in 1898, and these drawings, together with the other Cardiff Municipal collections, were transferred in 1912 to the newly founded National Museum of Wales. In 1888 Mr. Pyke Thompson built the Turner House Gallery at Penarth for the exhibition of an equally important part of his private collection, and in 1921 the Trustees of the Turner House transferred the building and its contents to the National Museum of Wales, by which it is now administered as a branch gallery. Drawings coming into the Museum's possession through these two channels are labelled *Pyke Thompson Collection* and *Turner House Collection* respectively.

The policy underlying the Museum's subsequent acquisitions has been to obtain, wherever possible, drawings of Welsh interest. Several fine examples of such drawings are illustrated in this Guide.

In addition to the main series a considerable collection of drawings by artists of Welsh birth has been gathered together. A representative series of these, shown in the east bay of the gallery, is described on pp. 35–43 of the Guide.

The Guide has been prepared by Mr. D. Kighley Baxandall, Assistant Keeper in the Department of Art in the Museum, and the MS. has been read through by the Keeper.

CYRIL FOX,
Director.

January, 1939.

19 DEC 1949

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THE ENGLISH WATER-COLOUR SCHOOL

INTRODUCTORY

It is often said that English water-colour painting began in the eighteenth century with Paul Sandby. This is misleading; it suggests that the stream of English water-colour gushed fully grown from some rock at Sandby's Moses-like touch. In reality the beginnings of this stream were far more normal. Small trickles had appeared in different places for two hundred years before they joined together in Sandby's day to form the stream that has continued to the present time.

For the purposes of this handbook we are leaving out of consideration the illuminators of manuscripts in the middle ages and the painters of miniature portraits in later times, though both these worked in water-colour; but even so there is a respectable number of isolated forerunners of the English water-colour school in the two centuries before Sandby.

The earliest of these was John White, who sailed with Raleigh's expedition of 1585 to found the first English colony in Virginia. After the failure of the 'first Colonie' he went out in 1587 as Governor of the ill-fated 'second Colonie,' and during these two sojourns in the New World made the numerous water-colour drawings of North American Indians that were reproduced a few years later as engravings in Theodore de Bry's *America*. The original drawings now lie in the British Museum beside other sketches made by White in Florida, Greenland, the Caucasus, and Astrakhan.

Van Dyck while living in England used water-colour for his portrait drawings,[1] and Inigo Jones used it in his vigorous designs for the stage costumes worn in the Court Masques, but it was not until the arrival in London of Wenceslaus (or Wenzel) Hollar in 1635 that a continuous water-colour tradition begins. From Hollar onwards there is a tradition of landscape based on topography, that is, on the pictorial description of places rather than the creation of a picture for the picture's sake. Through Place, Devis, Sandby, Rooker, Hearne, and Dayes to Girtin and the earlier work of Turner, the sequence is unbroken.

[1] Van Dyck also made a few drawings of English landscape, some in body colour, others in pen and bistre.

As there are no Hollar drawings in the Museum, the series in the Pyke Thompson Gallery begins with a work by his friend FRANCIS PLACE (? 1647–1728), who derived his style from Hollar, though he was never, so he lamented, actually his pupil. At the outbreak of the Plague in 1665, Place gave up his law studies in London and settled in York. Independent means enabled him to experiment more freely than if he had depended for his living entirely on his art. He painted, etched, was one of the first British artists to use mezzotint, made pottery, and produced a large number of topographical drawings.

The subjects of his recorded works are for the most part in Yorkshire, but other series of drawings have come to light comparatively recently. One of these was made on a visit to Ireland in 1698–9. (A drawing of Holyhead, dated 1699 and now in this Museum, was probably made on his way home from this expedition.) Another series was made on a tour along the South Wales coast undertaken in 1678 in company with his friend William Lodge. The large view of Tenby (Plate I) exhibited in the gallery is the finest of the fifteen drawings from this tour in the Museum collection. Like most of Place's work it is purely topographical, but it is topography carried out with great charm and skill.

It is a pen drawing in which the effect is enhanced by the addition of pale washes of green and various grey-browns. The pen line itself is economically used; it is discreet, never over-elaborate or fussy; two or three strokes are sufficient to define each sailing boat. The water-colour washes that add so much atmosphere to the drawing are equally sparingly used. It is the method of Hollar, and, which is more interesting to us, it is the method practised by English topographical draughtsmen for the next hundred years—the method of the tinted drawing, or 'stained' drawing as the eighteenth century preferred to call it.

A typical example of eighteenth century topography is hung immediately below the 'Tenby' for comparison. In this drawing of the Melincwrt Fall, near Neath (Plate II), by ANTHONY DEVIS (1729–1816), the technique is almost identical with that used by Place. The pen line still does all the description, while the same range of unobtrusively pale washes gives light and atmosphere to the work and discreetly hints at something of nature's colouring.

There is a candid and unassuming charm about early tinted drawings of this type. They are still *drawings*; there is no attempt to rival the weight and solidity of oil paint. They are full of light, because water-colour is still being used as a transparent stain that modifies rather than obscures the luminosity of the white paper.

SANDBY AND THE EARLY TOPOGRAPHERS

The two drawings just described form an introduction to a group of six picked works by four of the earlier topographers. The first of these is PAUL SANDBY, R.A. (1725–1809), the central figure of the eighteenth century topographical group, and the first English artist to gain a reputation solely through water-colour.

Sandby was born at Nottingham. On reaching the age of sixteen he entered the Military Drawing Office of the Tower of London, in company with his elder brother Thomas. After the '45 rebellion the Government undertook a survey of the Scotch Highlands, and for the next six years Paul Sandby was the official draughtsman attached to the survey. The sketches made at this time include a large number of figure subjects—scenes from everyday Scotch life, in which the figures are handled with great skill. The grouping is good, and the sense of character is strong. Sandby's interest in figure-drawing at this time is important, for many of his later landscapes owe a great deal to the figures introduced into them.

The 'View in Italy' and 'The Castle and the West Gate, Cardiff' (Plate III) illustrate two different sides of Sandby's work. The former makes its appeal less as a topographical view than as an agreeable composition. The flavour is that of Wilson, Claude, and the Grand Manner, but diluted to the appropriate strength for a very pleasant water-colour. The composition of the drawing reminds us that Sandby greatly admired Wilson's work and sometimes made copies of it, and that he bought the older artist's drawings during a period when Wilson's poverty made the compliment exceptionally welcome. 'The Castle and the West Gate, Cardiff,' on the other hand, is a typical example of Sandby's topographical work. It is an accurate record of an interesting place, rather than a picture painted for the picture's sake.

In the latter part of the eighteenth century there was a great demand for such topographical drawings. It was only one of the many results of a widespread change of taste among the educated public—a gradually increasing interest in the country. In the early part of the century everything that educated taste demanded was to be found in the Capital. It was an age of portraits, social satire, and polished verse; coffee-house conversations supplied all the imaginative stimulus the educated man of the period required; the proper study of mankind was urban man.

As the century proceeded, however, there came a growing appreciation of the beauty of natural scenery. Poets and artists

began to turn to rural landscape for inspiration. Elegies began to be written in country churchyards rather than in the coffee-house or study. By the middle of the century, portrait painting was no longer the only means by which an artist could win fame, for English landscape painting as a serious art was beginning in the hands of Wilson and Gainsborough.

Guided by painters and poets, the town-dweller began to feel that a new meaning might be found in natural scenery. There followed the desire to see it for himself. Touring in the British Isles became habitual, and in the last decade of the century, when the outbreak of the French Revolution had drastically limited travel abroad, it assumed the proportions of a craze. Illustrated guidebooks to tours in England, Wales, and Scotland flooded the market. It was the golden age of the topographical draughtsman, for hundreds of drawings were required for reproduction as engraved illustrations to these books.

Paul Sandby was the great pioneer of this fashion for home travel. He toured in every corner of England and Wales, and extensively in Scotland and Ireland. His drawings were reproduced not only by numerous line engravers, but also in the charming prints he produced himself by means of aquatint, a process which he was the first British artist to employ.

The drawing of the Castle and the West Gate at Cardiff was reproduced by Sandby in aquatint as one of the series of twelve views in South Wales published in 1775. The print copies the drawing very closely. Only one change is made; the seated figure in the foreground of the drawing is omitted, and the group of the rider and the led horse is moved further to the right. The change is for the better. In the drawing one's attention wanders between the two points of interest in the foreground; the substitution of a single point of interest improves the composition of the print considerably.

Sandby produced no masterpieces; his work is devoid of the depth of feeling and seriousness of intention that are necessary for the creation of great art. His very considerable achievement consisted in producing an almost endless series of drawings that were skilfully executed and wholly pleasant in their appeal. He respected the limitations of his medium and (except in the body-colour drawings belonging to the latter part of his long life) was content to exploit the possibilities of the transparent technique without trying to imitate the more solid qualities of oil painting. To-day, when water-colour is an acknowledged artistic medium, this integrity would hardly require comment, but in an age when oil painting was the standard, and the importance of work in other media was judged largely by the closeness with which it imitated the qualities proper to oil painting, Sandby's inde-

pendence was important. For the first time, an artist working almost wholly in water-colour was accepted as an equal by his professional colleagues. When the Royal Academy was founded in 1768, Paul Sandby was not the least honoured of its Foundation Members.

Below the two Sandbys hang two drawings by his pupil and follower MICHAEL 'ANGELO' ROOKER (1743–1801). Rooker was first trained by his father as an engraver. His failing sight compelled him to abandon work involving so great a strain on the eyes, and he took up the post of chief scene painter to the Haymarket Theatre, in which capacity he was known as 'Rookerini.' He is now remembered, however, for the water-colours executed from sketches made on the series of tours on foot through England and Wales that began in 1788.

His experiences as a scene painter do not seem to have out-weighed the effect of his early training as an engraver, for the drawings are extremely delicate and accurate in detail. They are faithful portraits of the places seen on his travels through Britain, and as such they have considerable interest for us. We notice, for example, the peculiar construction of Chepstow Bridge in his drawing. The half of the bridge for which the Monmouthshire authorities were responsible is built in quite a different style from the half maintained by the Gloucestershire authorities, which gives us an amusing sidelight on the relations that must have existed between the two bodies.

The drawing of the bridge that William Edwards built at Pontypridd in 1755 has a similar historical interest (Plate IV). This exquisite example of architectural art is lost to-day in a welter of buildings, but Rooker shows it to us as an eighteenth-century traveller would see it, rising magnificently from unspoilt river banks, with fields and trees and hills for its setting. In looking at his drawing we can understand why so many travellers of his day wrote of this bridge as one of the wonders of their time.

Rooker made more accurate portraits of the places he visited than did most of his contemporaries, and his works are consequently more interesting as historical documents, but that is not his only appeal. He can charm as well as interest us. His draughtsmanship is pleasantly neat and dainty, and his figures and animals are employed with taste and skill. In the 'Chepstow Bridge,' for instance, it is not only the group in the foreground that appeals to us. The smaller figures on the boats, on the further bank and on the bridge (to say nothing of the carefully disposed sheep), all have a liveliness and interest very different from the theatrical figures of many of Rooker's fellow topographers. In his best drawings, of which the 'Chepstow

Bridge' is a particularly fine example, there is also the charm of his tender, spring-like colouring combining with these other qualities to give his work a very definite attraction of its own.

The only other artist among Sandby's direct followers who stands out as noteworthy is THOMAS HEARNE, F.S.A. (1744–1817). Like Rooker, he was trained as an engraver. In 1771 he went to the Leeward Islands as draughtsman to the newly-appointed governor, and remained there for three years. In 1777 he began to make drawings for *The Antiquities of Great Britain*. Eighty-four drawings, engraved by W. Byrne, were reproduced in the twenty-one parts of this work published between 1786 and 1807.

Hearne was a typical topographical draughtsman. His work is less full of detail than Rooker's, but it is essentially an accurate record of the castle or priory or view depicted. The draughtsmanship is generally good, depending more on pencil outline than Rooker's, but the colour usually lacks interest. Nevertheless, in the 'Richmond,' exhibited next to the two Rooker drawings, the gentle glow of afternoon sunlight on the houses and castle is very pleasantly rendered. The rather weak colouring usually found in Hearne's work is not, as might be supposed, due to fading. Drawings that are known to have been protected from the light since they left the artist's hands have just the same washed-out appearance.

FRANCIS TOWNE (*c.* 1740–1816), represented here by the lovely 'Valle Crucis Abbey' (Plate V), stands somewhat apart from the rest of the eighteenth century water-colourists. Like Cotman at a later date, he is a solitary figure, and like Cotman's his full merit has only recently been recognised. Towne is much more than a merely topographical draughtsman; he is a genuinely creative artist, working out for himself a style quite unlike that of his contemporaries, for he had something of his own to say.

After some early drawings made as preliminary studies for oil paintings, Towne's water-colours consist chiefly of the four great series of drawings made respectively in Wales (1777), Rome (1780), Switzerland (1781), and the English Lake District (1786). It is on these that his reputation chiefly rests.

The drawings in these series remained in the artist's possession during his lifetime. They were shown to possible purchasers, who might order copies of any drawing—these commissions are sometimes noted on the back of the original work. The copy, either in oil or water colour, passed to the purchaser; the artist retained the original drawing in the hope that other purchasers might order further copies. These drawings were usually made on the spot in pencil outline and coloured later in the studio. In some cases, where there was a considerable interval between the line drawing and the subsequent colouring, Towne has noted

both dates. The drawings composing each series were carefully numbered—the 'Valle Crucis,' for example, is No. 51 of the Welsh series.

The Welsh set is not quite so artistically successful as those belonging to the later tours. There is not quite the same imaginative force about the Welsh drawings. Even in the best of them, of which the 'Valle Crucis' is one, Towne's vision does not yet show that individual quality which in the Swiss series so often reminds us of Oriental or quite modern art. Already, however, he is beginning to simplify nature's complexity into a carefully organised design of flat tints. In the 'Valle Crucis' this is especially noticeable in the treatment of the trees on the right, where across the flat tones of the foliage grows a lovely linear rhythm of tree trunks.

Towne's deliberate use of the expressive possibilities of designs of flat tints, the decorative quality resulting from his restful simplifications, and his cool harmonious colour, all combine to make him peculiarly appealing to modern taste.

FIGURE PAINTERS

In confining itself almost exclusively to landscape, the exhibited series of drawings is fairly true to the general trend of English water-colour. With the exception of Blake, who is unfortunately not represented in the Museum collection, the greater English water-colourists devoted themselves wholeheartedly to landscape. Yet among the drawings of the less important men the proportion of figure subjects, although small, is larger than the present collection would suggest.

Francis Wheatley, R.A. (1747–1801), for example, though represented here by an exquisitely neat little view near Lancaster Sands in the tinted drawing vein, was a painter of figure subjects in both oil and water-colour, in whose work a landscape such as this is a rarity. His 'Cries of London,' made famous by the colour engravings of Schiavonetti, Cardon, Vendramini, and Gauguin, are more typical of his achievement. His scenes of rural life, to which Morland owed much, were also reproduced in innumerable engravings. As Wheatley's obituary in *The Gentleman's Magazine* of September, 1801, states, these 'present a pleasing display of rusticks in the variety of simplicity of rural avocation.' They are story pictures, acted by stage shepherds, milkmaids, and rustic lovers, all suitably sentimentalised and exuding coyness, arch innocence, and self-satisfaction. Even the obituary quoted above complains that they are too often clad in 'French fripperies.'

If Wheatley's sentimentalism is found too cloying, an admirable tonic may be discovered in the work of a far greater figure draughtsman, THOMAS ROWLANDSON (1756–1827). Rowlandson's merit as an artist is too often overlooked. This may be due partly to the enormous number of drawings he produced, partly because his work was copied in countless prints in which all his delicacy of handling is lost, but most of all through a tendency on the part of the public to regard his work merely as that of a clever caricaturist—to look only for the humour of its incidents and its delineation of human types. To look only for these when faced with a typical Rowlandson drawing, such as the 'Cardiff in 1797' (frontispiece), is to miss the best it has to give. There is incident in plenty, but its humour is usually commonplace. There are human types depicted, but they are not so varied as might be supposed; after looking through a number of the artist's drawings one receives the impression that the character delineation has been done according to a handful of formulae.

Rowlandson was not primarily a caricaturist or a social or political cartoonist such as Cruikshank or Gilray. He was an artist with a lyric gift that enabled him to express his exuberant, light-hearted enjoyment of the life all around him. And because he was a true artist, his expression is organised into a masterly design. At first sight the Cardiff drawing appears to be seething with lively figures; there are nearly a hundred people and animals represented. But this huge array of figures is by no means haphazard. It is carefully arranged in certain lines of people, horses, and pigs, sometimes parallel to the front of the picture, sometimes receding diagonally into the picture-space. It is a triumph of organisation; always one's eye is led by these lines from one point of interest to another. Even the raised left arm of the irate pig-driver serves to lead to a group on horseback, and the switch in the raised right hand to another group on foot.

This essential structure never obtrudes, for within it the drawing is brimming over with spontaneous vitality. It is not the literary vitality of incident and characterisation, but an artist's vitality of line and form. The really lasting fun in the drawing is visual fun; the rumps of the running porkers all raised in concert, for example, is a purely visual achievement.

This effect of bursting vitality is largely due to the actual draughtsmanship. Rowlandson interrupted his course at the Royal Academy Schools in order to study for two years in Paris, and this probably helped him to achieve his swift, trenchant quality of line, so different from anything practised in England at that time. The actual technique is that of the early topographers; a line drawing is made with a reed pen, and faint

washes of colour are added afterwards. But there is an ease and elegance of handling that reminds one of the two years spent in Paris when Fragonard was still alive and painting, and Boucher was but one year dead.

To this style Rowlandson remained faithful to the end of his life, serenely disregarding the new technique that, in the hands of Girtin and his contemporaries, was transforming the whole practice of water-colour in England. He was wise, for by doing so he retained the ideal means of expression for his own lyric gift.

LANDSCAPE—THE SECOND GENERATION

We have seen that the tinted drawing was the typical product of the early topographers. Among the artists of the second generation, however, it was felt that an important drawing made for public exhibition must imitate the weight and manner of an oil painting. So we find that the freshness and luminosity that are the peculiar possibilities of the water-colour medium were too often sacrificed in order to achieve a somewhat overworked and muddy effect that was felt to be nearer the dignity of oil painting.

This craving after the solidity of oils was summed up by Edward Dayes (1763–1804) in the phrase 'The nearer a drawing can be brought to a picture (i.e. an oil painting) the better.' This dictum only partially affected his practice, as can be seen from the small 'View of Cardiff,' in which something of the solidity of effect of an oil painting is attained without over-working or muddiness. There is hardly a trace now of the tinted drawing. Touches of pencil are still visible, but it is no longer a line drawing with added tints ; the brush has replaced the pen or pencil as the draughtsman's chief tool.

The 'Llangollen and Dinas Bran' painted in 1796 by Julius Caesar Ibbetson (1759–1817) is a studio working-up of a drawing made on the spot two years previously and now in the Museum's Reserve Collection. A comparison of the two drawings shows clearly the results of the homage to oil. The original drawing is slight compared with the highly finished studio picture, but it has a freshness of vision and a unity of impression that are lacking in the more elaborate version. In the picture exhibited there is a conflict of interest between the foreground and the view beyond, due to the introduction into the former of a number of studies of cattle, each extremely skilful in itself but harmful to the unity of the picture as a whole. It has, in short, both the virtues and the failings of the highly finished exhibition pictures which were produced at this time.

Ibbetson was not always troubled by this hankering after weight. There are in the Reserve Collection two small drawings of the Parys Copper Mines in Anglesey that are as clean and luminous exploitations of the possibilities of the water-colour medium as could be wished.

The landscape by WILLIAM PAYNE (fl. 1776–1830) is an unusually fresh and attractive example of this artist's work. The broad brushwork, the cool, clean colour, and the fine composition make it a very satisfying drawing. The amount of grey used in this drawing reminds us that it is from this artist that the colour 'Payne's grey' takes its name. Payne was first employed in the engineer's department at Plymouth Dockyard. As an artist he was self-taught, developing a style of his own that in his less happy drawings was apt to degenerate into a mannerism. He first exhibited in 1776, and by 1790 he had removed to London, where he became a prolific painter in water-colour, occasionally working in oil also.

Both Payne and JOHN GLOVER (1767–1849) had great success as drawing-masters at a time when painting in water-colours was becoming a fashionable hobby. It was used by amateurs for recording impressions of places visited, in much the same way as the camera is used by amateurs to-day.

Glover, like Payne, was almost entirely self-taught, his training consisting of a few lessons from Payne himself. The 'View of Bangor' is a good example of Glover's work—very painstaking, but a trifle empty of intention. Glover invented a brush with five or six points, which he used for painting foliage. By this labour-saving device he was able more quickly to dot in the innumerable leaves on his trees. The use of this appliance can be clearly traced in the drawing exhibited and is perhaps partly responsible for the mechanical look of the work.

This drawing also shows signs of the imitation of oil painting mentioned previously. The airy lightness of tint found in much of the early topographical work has been replaced by a heavier tonality of subdued colour. It is possible that the dull colouring of so many drawings at this time is part of the homage to oil. Contemporary landscape in oil, it must be remembered, had not yet emerged from the tyranny of the 'brown tree.' The usual explanation, that subdued colouring rendered a drawing easy to reproduce in a black and white engraving, would hardly apply to works such as the 'Bangor,' which were intended for public exhibition or for purchase by collectors. In the case of Glover the influence of oil may have been all the stronger for his having worked fairly extensively in that medium as well as in water-colour.

Like Glover, FRANÇOIS LOUIS THOMAS FRANCIA (1772–1839) is remembered as a teacher, though as the teacher of one man in particular—that quickly maturing short-lived genius, Bonington. Francia was born in Calais but settled early in London, where he came so strongly under the influence of Girtin that his earlier drawings are often mistaken for those of the younger artist. The 'Landscape with Cottages' resembles an early Girtin so closely that some person has been encouraged to superimpose a forged signature of Girtin over that of Francia. Cleaning has revealed the original signature, but traces of the forged one are still visible. In 1817 Francia returned to Calais, and it was here that he met and gave instruction to Bonington.

GEORGE BARRET junior (1767–1842) and FRANCIS NICHOLSON (1753–1844) were, like John Glover, foundation members of the 'Old' Water-colour Society, an institution founded in 1804 for the exhibition of members' work. The conditions under which water-colours were shown at the Royal Academy exhibitions of the period were far from satisfactory. Although eligible for exhibition, water-colours were only admitted on sufferance and were usually hung in dark corners and other disadvantageous places. The Academy had even instituted a rule prohibiting the membership of artists who worked in water-colour only. As by the turn of the century a strong school of water-colourists had already been working for some years, the foundation of a water-colour society with an annual exhibition of its own was a not unnatural reaction to the Royal Academy's policy. To meet this need the 'Old' Society came into being, and has continued (since 1881 as the Royal Society of Painters in Water-colours) to the present day. It has included among its members and associates nearly all the outstanding water-colourists of the nineteenth century.

George Barret junior, the son of George Barret, R.A., began to exhibit about 1800, and became known for his 'poetical' effects, especially for his treatment of sunrise, sunset, and moonlight. To-day these seem insincere and over-dramatic; Mr. Laurence Binyon's comparison of them to the drop-scene of a provincial theatre is too apt for one to be able to forget it. Historically they are interesting as a popularisation of the romantic attitude towards nature that inspired so much of the best poetry of the period. They are fruit, though sadly over-ripe, from the true Wordsworthian stock.

In time, however, these subjects gave place to classical compositions such as the 'Italian Landscape' in the gallery Barret was a fairly prolific worker, showing nearly 600 drawings at the exhibitions of the 'Old' Society alone. Most of the work he intended for exhibition is characterised by a certain woolliness

of both thought and execution, though some of his sketches show far more delicacy and charm.

Francis Nicholson, after working in several towns in his native county of Yorkshire, settled in London shortly before the end of the century. He became a popular drawing-master, and, like Barret, published a textbook on the practice of water-colour. Technically his work is interesting in having introduced the trick of stopping out the high lights, a device which Turner sometimes practised.

Nicholson's pleasantly composed and cheerfully coloured view of the thirteenth century Cistercian abbey church at Neath is not only an attractive drawing, but an interesting record of the beauty the ruins once possessed. By 1815, however, we find a traveller writing of 'the dusky tinge communicated to the ruins by the smoke of the neighbouring copper-works,' while in 1854 George Borrow likens it to a scene from hell.

With a landscape painter for father, and for godfather the famous artist after whom he was named, it was almost inevitable that PAUL SANDBY MUNN (1773–1845) should take to painting as a profession. As he was an artist of no great originality, it is also not surprising to find his links with an older generation reflected in his work. His drawings are for the most part charming and clever essays in the early topographical style. 'Buttermere,' a drawing made two years after Girtin's death, uses a technique in vogue before that great innovator was born. It is a pencil drawing, tinted in sepia and blue-grey—a clean and charming piece of work.

GIRTIN

When the 'Old' Society of Painters in Water-colours was formed in 1804, the founders expressed some doubt as to 'whether the novel term *painters* in water-colours might not be considered by the world of taste to savour of assumption.' That it did not was chiefly due to the change that had been brought about by THOMAS GIRTIN (1775–1802). He found water-colour a medium for topographical draughtsmen only. Before he died he showed how well it could suit the purpose of a serious landscape artist.

Girtin's pathetically brief working life falls into two distinct periods. During the earlier of these, 1791–6, his work shows the dominating influence of Edward Dayes (see p. 9). Girtin was first his pupil and later worked in association with him for the amateur antiquary James Moore. Girtin's work at this time was still almost purely topographical. His subjects were those

which the taste of the time demanded: castles, abbeys, and other important buildings, preferably in ruins.

The second phase of Girtin's development opens with a startling change. It is as though the influence of Dayes and the antiquarian work for Moore had prevented him from following his natural bent, for in 1795, when this association ceased, Girtin began to break new ground. We have seen that a desire to compete with the effect of oil painting was not uncommon among the water-colourists of this period. At first sight it may seem that Girtin shared this desire, for his later works, such as 'Morpeth,' have the dignity and breadth one associates with the word painting rather than drawing. Actually, however, there is a world of difference between the imitation of the appearance of an oil painting attempted by Girtin's contemporaries and one of his own later drawings. It can be seen by comparing Glover's 'Bangor' with Girtin's 'Morpeth.' Girtin had far too keen a feeling for the true possibilities of water-colour to allow him to imitate the surface characteristics of any other medium. It is true that he extended the known range of the possibilities inherent in water-colour,[1] but the dignity and solidity of his work are the outcome of his own seriousness of intention rather than of any technical device.

Girtin was a serious landscape artist, as Wilson and Gainsborough had been, and it is significant that once his association with Dayes was over he began to study and make copies of the works of Wilson and another great landscape artist, Canaletto. Even in these copies or adaptations, there is no attempt to make water-colour behave like oil paint. The Wilson or Canaletto theme is transposed into the key of the water-colour instrument; the instrument is not forced to play in a key alien to its nature. By these exercises Girtin considerably strengthened his power of organizing the composition of a picture. Later he studied the work of Rubens in the same way, with the result that a new richness of colouring appears in such late drawings as the Victoria and Albert Museum's glowing 'Village in France,' painted only a few months before his death. Immediately after the break with Dayes he was also copying drawings by J. R. Cozens, in company with his friend Turner, at the house of that great patron of the younger water-colourists, Dr. Monro.

In spite of all these studies, none of Girtin's mature work can be called derivative. He strengthened his means of expression by what he learnt from these older masters, but the thing he had

[1] Mr. Laurence Binyon has pointed out that the only great technical change introduced by Girtin was the substitution of a warm for a cold underpainting. *English Water-colours*, Laurence Binyon, London, 1933, p. 103.

to express was entirely his own—a peculiarly individual feeling for the scenery of England which gives his best work an emotional power that was something new in water-colour landscape.

A tour in the north of England in 1796, the year he came of age, probably played a large part in fostering this new vision. His first experience of the wild scenery of Yorkshire[1] seems to have made a deep impression. From this time on many of his most deeply felt works are those recording his response to the poetry of wild expanses of deserted hill country. He gives us a pictorial expression of the same feelings that inspired the poetry written by Wordsworth during these same years.

Many other drawings show wide stretches of distance, painted with the long horizontal brush-lines that Girtin always loved, a taste strengthened by his study of Canaletto. The smaller of the two works exhibited (Plate VIII) is a fine example of this type. The deliberately restrained colouring helps to achieve a unity of emotional mood that pervades the whole work, and it is the intensity of this emotional mood that differentiates this drawing from all we have considered so far. In looking at this picture we are made to understand Girtin's feelings as he watched from a hill the drama of a distant rain-storm passing across flat country—his sense of the interplay of two vast forces, the earth element and the fluid element, the same interplay that had been the constant inspiration of the Chinese landscape painters.

This is the first of the pictures we have seen in which the sky is more than a conventional backcloth. Girtin has discovered that the poetry of passing effects of cloud and storm and sudden light can find expression in water-colour, and we are told that he sat out sketching in all weathers to enjoy and record effects such as these. His need to express his poetic vision was too urgent and serious for him to think of littering his foreground with 'interest' as his contemporaries were apt to do. For anything that detracts from the unified emotional mood of his picture he has no use, and so we find in Girtin none of the skilful cattle-studies that Ibbetson introduced into the foreground of his worked-up 'Llangollen,' nor any of the would-be amusing foreground incidents that detract from so many of even Turner's paintings. Both the small landscape and the 'Morpeth' show the admirable directness of Girtin's painting. He employed as few superimpositions of wash as possible. The sense of immense distance in the smaller drawing is given by means of a surprisingly few of his long, sure brush-lines. The result is

[1] It is now fairly well established that Girtin did not, as used to be supposed, accompany Moore on his northern tour of 1792. See especially the article by C. F. Bell, Walpole Society, Vol. 5, pp. 70–3.

a pleasant cleanness of effect, like that of a Francis Towne or an early Cotman.

It is difficult at this distance to think of Girtin as something of a revolutionary, but that is how he appeared in his own day. Contemporary criticism constantly refers to qualities 'which had never been before seen in drawings.' 'Bold' and 'daring' are the adjectives most frequently applied to his work.

The influence of this bold innovator was considerable. Through 'Girtin's Drawing Society,' founded in 1799, artists such as Francia and Cotman had direct contact with him. In Leslie's *Life* it is said that the whole current of Constable's art was changed by the sight of a set of thirty drawings by Girtin seen at Sir George Beaumont's. But perhaps the greatest tribute to his influence is its effect on the seventy-five years old Paul Sandby, Girtin's neighbour at this time, who was sufficiently impressed by the young artist's free handling to modify his own style accordingly.

In 1801 Girtin's health began to fail. By the end of the year he was ordered to seek a warmer climate. He went no further than Paris, where he sketched vigorously, and returned to London in the following May. He worked hard all the summer, etching twenty of the Paris views and doing some of his finest water-colours from old sketches, and died in November, aged twenty-seven years and eight months.

The libellous obituary notice written by Dayes has given Girtin a reputation for dissoluteness that he never deserved. All the evidence seems to show that he was both temperate and extremely industrious. He disliked low company and lived much with patrons such as Lord Essex and the Earl of Harewood (a room at Harewood was permanently set apart for Girtin's use). In his personal dealings he appears as generous, open, and vivacious, with a genius for friendship that even the self-centred Turner could not resist; he was, indeed, probably the only real friend that Turner ever had.

TURNER

JOSEPH MALLORD WILLIAM TURNER, R.A. (1775–1851) was born in the same year as his friend Girtin, and had he died at the same early age would be remembered only as one of the minor figures in the story of English art. His progress from topography to creative art was slower than Girtin's, for with characteristic determination he established himself as one of the leading topographical draughtsmen of his day before attempting more imaginative work.

From the age of seventeen he toured England and Wales making drawings for the engravers. His first exhibited pictures were carefully worked up water-colours based on these sketches. 'A Ruined Farmhouse,' in the Reserve Collection, is a good example of the less ambitious of these works, while the type of drawing he exhibited in public is seen in 'Marford Mill near Wrexham' (Plate IX), which was shown at the Royal Academy in 1795.

Turner saw the subject of this drawing during his summer tour of 1794. His route took him through the Midland counties of England and over the Welsh border to Wrexham. On the road between that town and Chester he would pass the picturesque old water-mill not far from the present Rossett railway station. His careful pencil sketch of the mill, made on the spot, is now in the British Museum, on the back of a sheet of paper which bears a drawing of Wrexham town.[1] In making the finished water-colour after his return from the tour he has altered the actual shape of the building in order to obtain a more harmonious design. A gable shown in the sketch does not appear in the finished picture, and there are other small suppressions and alterations, each of which helps to improve the composition as a whole.

This work is a remarkable achievement for a boy aged nineteen. Although the style is that of a topographical draughtsman, the drawing is obviously the work of a creative artist. The colour has the restraint that came from much working for the engravers, but within its narrow range it is full of subtle organisation. Already the delicate handling has a certainty and confidence born of some years' intensive practice.

The 'Ewenny Priory' (Plate X) which was painted two years later (it is probably the drawing exhibited at the Royal Academy in 1797) marks a crucial moment in Turner's development. Mr. Finberg, to whom all students of Turner owe so much, has claimed for it the distinction of being the first work which manifests Turner's genius, as opposed to his talent.[2] Bearing this in mind, it is interesting to compare it with the 'Marford Mill.' The step that Turner has taken in the two years that lie between these drawings is from topography to imaginative art, from a prose description of certain objects to a poetic expression of his own reaction to a passing but glorious vision of light.

This change from an objective to a subjective attitude is paralleled by a change in style. In the earlier drawing all the

[1] Finberg's Inventory No. XXI, L. Both the pencil drawing and the Museum's picture are reproduced in *The Studio, Vol.* 85, pp. 141–3.
[2] *Turner's Sketches and Drawings*, A. J. Finberg, London, 1910, p. 28.

forms are defined as clearly as possible. It is a description of objects regarded as something permanent, having their own objective existence outside the artist's mind. In the 'Ewenny' the things painted are not so clearly defined. They are no longer clearly separated permanent objects ; the parts are fused in one moment of imaginative experience. The picture is now built up of tones, not forms. One can look at the Marford drawing with detached approval, noting the excellencies of its various parts, but in front of the 'Ewenny' one can no longer remain detached. The artist's emotional excitement is communicated to us ; we cannot coolly appraise the various parts, for they are all merged in one emotional experience.

In the middle of the two years between the Marford and Ewenny drawings comes the 'Llandilo Bridge and Dynevor Castle,' probably the drawing exhibited at the Royal Academy in 1796. It shows the transition from objectivity to subjectivity actually in progress. The regard for the reality of the objects depicted is still present. The stones and mortar and timber of the temporarily repaired bridge belong to the same workaday world as the bricks and mortar of Marford Mill. But the picture as a whole has another interest, for this carefully delineated bridge is set in an effect of light that made its own poetic appeal to the artist. In this drawing topography and poetry are fighting for supremacy ; the result of the struggle is seen in the sudden revelation of the Ewenny a year later.

The 'Ewenny' drawing, then, marks the moment of a change in Turner's sensibility from the rational, classical art of the eighteenth century to the intuitive, romantic art of the early nineteenth century. In the following year the *Lyrical Ballads,* a similar milestone in the development of the poetry of the period, was published by Wordsworth and Coleridge. In reading Wordsworth's magnificent preface to this volume, one is struck by the fact that phrase after phrase describing the new romantic poetry is equally applicable to Turner's new romantic painting.[1]

The view of Rudesheim, on the Rhine (Plate XI), was painted some twenty years later than the 'Ewenny.' It probably dates from Turner's first Rhine tour, made in 1817, when he was aged forty-two and at the height of his power. It is a drawing that can be more easily enjoyed than analysed. Like the 'Ewenny,'' and unlike 'Marford Mill,' it is a record not of things seen, but of the experience of seeing. In Wordsworth's phrase, it is 'emotion recollected in tranquillity.'

[1] E.g. 'Its object is truth, not individual and local' (or topographical) 'but general, and operative ; not standing upon external testimony, but carried alive into the heart by passion ; truth which is its own testimony'.

Turner's power of visual recollection has probably never been surpassed. Half a dozen pencil lines were often enough to remind him of the elements in a scene which had moved him in some inspired moment, and from this reminder and his own amazing memory he could make a drawing like 'Rudesheim,' which enables us to understand something of what his moment of vision must have been. We are shown his pleasure in the restrained colour-music of diffused light on blues, greys, and brown-greens, against which the notes of chinese white sing richly. We are shown his feeling for the forms of hills, and how he felt the bones of the hills below their earthy flesh. His memory seized also on the interesting and unusual cloud-pattern that made such an important part of this particular moment. We feel the calm and silence of the scene—the strange quiet that precedes a change of wind, when all movement seems suspended and the whole scene waiting and listening.

The most obvious characteristics of the last phase of Turner's development, represented here by the view of Ehrenbreitstein, are a greater insistence on colour and a certain vagueness, or lack of definition. These changes in style seem to be the outcome of a change in the nature of his romanticism, which once again is paralleled by a change in the nature of the whole romantic movement as expressed in the poetry of the period—the change from the romanticism of early Wordsworth to the greater subjectivity of Shelley or Lamartine. In the former phase, although the romantic experience excited by contact with certain natural objects or scenes is the real subject of the poem or picture, yet in recreating this experience the object or scene is clearly presented also ; the poet did not lose sight of the actual 'meadow, grove and stream' from which his experience arose, any more than the painter lost sight of the actual hills and clouds and river that thrilled him at Rudesheim.

In Shelley's romantic poetry, however, and in Turner's pictures after about 1830, the objects or scenes that supplied the initial stimulus are lost in the luminous haze of the poet's or artist's imagination. We are not shown the town of Ehrenbreitstein as Turner might have seen it in a moment of vision, as we were shown Rudesheim, for example. His recollection of the actual scene is now only the starting point for a romantic day-dream, something luminous and full of intensely delightful colour, capable of evoking a vague but strong emotion—the same nostalgia for an infinite and indefinable perfection evoked by the lyric choruses of 'Prometheus Unbound.'

Turner's later work has been claimed by some critics as a precursor of impressionism, but the attitudes underlying the two were completely opposed. The impressionists set out to

give a faithful record of their visual impressions in front of an actual scene, trusting implicitly in what their eyes told them, whereas Turner's later work is intensely subjective, expressing a lyrical emotion.[1]

Turner had few real friends (after Girtin's death it is doubtful whether he had any), and in his old age he became more and more self-centred, caring less than ever for company, a lonely dreamer of such golden dreams as he shares with us in 'Ehrenbreitstein.' His almost uncanny skill remained with him to the end. His visual memory was exceptionally retentive, and, after a lifetime of observing and noting, this memory housed an amazing knowledge of the appearances of things. It was this knowledge that enabled him in his last phase to suggest so much by such apparently slender means. Only through such intense knowledge of the forms he was suggesting could he by two crooked brush-strokes so successfully have evoked the image of a gondola, or by six the façade of a Venetian palace. Without this skill his dreams would have remained unshared; with it, he has transmitted them to posterity.

The five works exhibited give us the outline of Turner's development not merely as a water-colourist but as an artist. He painted numerous pictures in oils for the public that preferred that medium, but his own preference was always for water-colour, and it is the water-colours that give us the more direct and intimate understanding of his mind.

COTMAN

To judge the genius of JOHN SELL COTMAN (1782–1842) by the five examples at present exhibited would be to underestimate his greatness; for although the Museum possesses excellent examples of all his more important phases save one, it is on the drawings of that one unrepresented phase that his greatness chiefly depends.

Cotman's chief gift was an ability to express his reactions to natural scenery by creating designs of harmoniously tinted flat shapes. This simplification of nature's complexity, so much more akin to eastern than to western practice, made Cotman an isolated figure, misunderstood and neglected not only during

[1] Dr. Liebreich's contention (*Macmillan's Magazine*, April, 1872) that the vagueness of Turner's late works was due to failing eyesight cannot be accepted. As Mr. Finberg has pointed out (*op. cit.*, p. 120), the argument is vitiated by its failure to distinguish between the act of seeing and the act of expression. Such basing of arguments on the assumption that an artist is no more than a colour-photographer is still occasionally to be met with to-day.

his lifetime but for the rest of the nineteenth century. Had he lived in China or Japan he would have been continuing the tradition of a thousand years, but living in England, at a time when the trend of water-colour was towards a more and more photographic representation of nature, he was a spiritual exile.

Cotman came to London from Norwich, his birthplace, at the age of sixteen. He drew at Girtin's Drawing Society with the other young water-colourists of the day, and to judge from the surviving examples of his Drawing Society work he was already aware of his power of creating harmonies of flat shapes of light and dark. He copied prints and drawings at Dr. Monro's, toured Wales in 1800, probably with the revolutionary Girtin, and again in 1802, certainly with the reactionary Paul Sandby Munn.

In 1803 and the two following years he went to Yorkshire and stayed with the cultured and intelligent family of Francis Cholmeley of Brandsby, between whom and the artist there grew up a very close friendship. As in the case of Girtin, something in the Yorkshire scene called forth his first authentic masterpieces.

The 'Byland Abbey,' dated 7th September, 1803, is one of the earlier and more tentative of the Yorkshire drawings, but it is the only one in the Museum collection that touches the fringe of the period of Cotman's greatness. This sketch of Byland Abbey served as the basis for the more finished drawing made in 1804 and now in the Russell Colman collection. The design is almost identical in each case, but the advance in technical handling shown by the 1804 drawing is considerable. Cotman included the same subject in his Miscellaneous Etchings (1810–11).

In 1805 the period of Cotman's greatest achievement begins. In the series of drawings which he made on the River Greta during his summer visit to Yorkshire a new style is born. In this he expresses his reactions to a scene by a carefully simplified but vital design of flattened-out areas of cool harmonious colour. It is unlike anything that had gone before in English painting, except the mature water-colours of Francis Towne. Mr. Kitson, in his admirably thorough biography of Cotman, pointed out that in the early spring of 1805 Towne held an exhibition of nearly two hundred water-colours in Lower Brook Street.[1] Cotman was in London at the time; it is not improbable that he saw this exhibition and that Towne's successful use of flat design encouraged him in the development of his own individual style. In any case, this style was evolved during

[1] *The Life of John Sell Cotman* by Sydney D. Kitson, London, 1937, p. 86.

1805, and from that date to 1810 come pictures such as the 'Greta Bridge' and 'The Mumbles, Swansea' in the British Museum, 'The Ploughed Field' at Leeds, and the many other masterpieces that place Cotman on a level with Girtin and Turner as a serious and original artist adapting water-colour to his own needs of expression.

The lack of recognition which these masterpieces suffered had tragic results for posterity, for after 1810, when Cotman began to feel the responsibility of supporting a family, it compelled him to modify his style into something less unacceptable to his public. In 1812 he settled in Yarmouth under the protection of the amateur antiquarian Dawson Turner, whose books he illustrated and to whose wife and daughters he gave drawing lessons. At Yarmouth he lived until 1823, working hard as a drawing-master and archaeological draughtsman for the sake of his family. He had little time for original work in water-colour, but he made innumerable pencil sketches of beach scenes and shipping, on which he drew later when he once more took up his real vocation as a painter. The fine 'Marine View' is one of the many water-colours made from these sketches.

For the next ten years Cotman lived in Norwich, his drawings meeting with so little success that he sank into a state of penury from which he was only rescued by his appointment as Professor of Drawing at King's College, London, in 1834.

The so-called 'Blue Afternoon' (actually a variation on the drawing of a château in Normandy, now in the British Museum) is dated 1831, and is one of Cotman's earlier essays in the paste medium which he had invented in the previous year. This semi-opaque medium allowed him to key up his colour to a pitch of intense brilliance. The rather hot blue and yellow colour-scheme is one he frequently used in his later works, though it first occurs as early as 1805 in a study of trees now at the Whitworth Institute, Manchester. It sometimes tends to become garish, but in works such as 'Blue Afternoon' it is used with complete success. This drawing also shows Cotman's favourite device of a slanting shadow that helps the trees to frame the buildings or other objects beyond. David Cox admired this drawing and copied it in more sober colours; his copy is now in the Powell collection.[1]

Another favourite theme of Cotman's later period appears in 'A Punt among Reeds' (Plate XII). There are a number of drawings in which a clump of dark trees is seen beside the reeds or long grass that fringe a stream or pond. The reeds are usually scratched with the handle of a brush in the half-wet

[1] Now the property of the National Art-Collections Fund.

colour, and the colouring is usually a subdued tawny golden-brown scheme with the almost black trees as the strongest note and a touch of red in some figure to give it life. Both characteristics are seen in the drawing exhibited.

About 1837–9, not long before his death, Cotman made a number of drawings based on his early sketches of Cader Idris. In these he makes extensive use of smalt blue and of his own paste medium. The 'River and Distant Mountain' is one of the most attractive of these drawings. Beyond the river the dull green trees, full of shadow and mystery, are caught at the edges with a gleam of light, and beyond them, intensely blue, the curves of the mountain rise to a summit that is silhouetted against a white break in the fainter blue of the sky. It is one of those tantalising expressions of an extremely poetic vision that occur at intervals throughout the latter part of Cotman's career. They differ from the best drawings of the Greta Bridge period not merely in abandoning the flat design style, but in their very nature. The Greta Bridge drawings are complete and successful expressions; the best of the later drawings hint at more than they say. Cotman seems always to have been striving after new artistic ideals, and it is the suggestion rather than the complete expression of these ideals that we find in these later drawings. That is why, although they are necessary to a full understanding of Cotman's rich personality, they can never have the unique place in British art held by the masterly drawings achieved between 1805 and 1810.

TURNER'S MINOR CONTEMPORARIES

With Girtin, Turner, and Cotman the English water-colour reached a height of which even the best of the many other water-colourists who flourished in the nineteenth century fall far short. It is possible that public taste had something to do with the general decline. The water-colours that sold best at this time were highly finished and detailed representations of pretty views or picturesque buildings. Attempts to use the medium as a means of artistic expression met with little favour, as Cotman had found to his cost. The average water-colour destined for the exhibitions of the period met the demands of the public only too well and has little to say to us to-day. But side by side with these empty elaborations we find slighter drawings, made for the artist's own pleasure, in which real feeling is often apparent. The drawing of Llanberis Lake made in 1808 by the obscure C. Annesley (fl. 1808–50) is such a work.

Samuel Prout (1783–1852) exploited the taste for picturesque buildings and produced many hundreds of drawings of the more

florid types of Gothic architecture in France, Belgium, and Germany, a large number of which he reproduced by lithography. The beach scene exhibited is probably one of the many which Prout painted near Brighton and Hastings.

The large drawing of Llandaff Cathedral by JOHN BUCKLER, F.S.A. (1770–1851), is a good example of topography in its later stages. Buckler practised as an architect until about 1826, but he is best known by the large and careful drawings he made of ancient buildings and by the aquatints and etchings which reproduced them. He collaborated with his son, John Chessell Buckler, in works such as *Views of the Cathedral Churches of England and Wales* (1822), and the drawings of father and son are often confused. The drawing exhibited may be the 'Llandaff Cathedral' shown at the Royal Academy by the father in 1816.

JOHN VARLEY (1778–1842) was famous in his lifetime as the most successful drawing-master of his day. His pupils included several men who themselves became distinguished water-colourists, among them being David Cox, Copley Fielding, and Francis Oliver Finch, all of whom are represented in the gallery.

Varley's own water-colours vary considerably in quality. His earlier work is painted in a broad, rather quiet manner that is obviously influenced by Girtin. This is seen very clearly in the 'Cader Idris,' where the whole style, especially in the long horizontal brush-strokes that make up the left foreground, is modelled on Girtin. In drawings such as this, where his own pleasure has entered into the making, Varley appears at his best. After he became a success as a drawing-master his pictures were less the outcome of his own delight than the supplying of a popular demand. His work became prettier and somewhat lifeless; his later drawings tend to be less inspired by the object and more of the nature of artificial compositions made to order.

These two strains can be seen by comparing 'Cader Idris' with the small 'Snowdon from Harlech.' The former is based very closely on his personal experience in front of this view; the latter is equally clearly a composition that may have been put together from a dim recollection of a view actually seen, but, for all the drawing itself has to tell us, might equally well have been based on an engraving by some anonymous topographer.

COX AND DE WINT

DAVID COX (1783–1859), who has been mentioned above as one of Varley's pupils, was a more interesting and genuine painter than his master. He was born in a suburb of Birmingham, and after decorating trinkets with miniature paintings, he became a theatrical scene-painter, first in Birmingham and after

1804 in London. Here he had some lessons in water-colour from Varley, and by 1806 he was selling small drawings at two guineas per dozen. Thanks to the patronage of Colonel Windsor (afterwards Earl of Plymouth), his sales and fees from pupils soon increased sufficiently to enable him to give up scene-painting and concentrate on water-colour. One or two of the drawings made at this time show distinct traces of the Girtin influence, probably acting on Cox through Varley.

After thirteen years as a hard-worked drawing-master in Hereford and the adjoining districts, he returned to London about 1827, and remained there until 1841. It was during this period that he began to paint extensively in oils. In 1841 he was able to give up teaching and retire to Harborne, near Birmingham, where he lived for the rest of his life, spending his summers at Bettws-y-coed, among the North Welsh scenery he loved to paint.

The nineteenth century trend towards naturalism is very marked in Cox's work. Unlike Varley he always remained extremely receptive to direct impressions of particular scenes in particular atmospheric moods. His naturalism lay in the faithfulness with which he recorded these impressions rather than in any attempt at photographic realism, and because in his best work he succeeded in expressing something of the genuine depth of feeling that accompanied these impressions it is vastly preferable to the mass of nineteenth century water-colour. This is especially the case when he is dealing with storm-drenched moorland, or the windy sparkle of such scenes as the 'Lancaster Sands' (Plate XV).

Cox matured slowly, and some of his best works are among his latest. This can be seen by comparing the rather stiffly painted 'Lake with Boats,' dated 1834, with the 'Haymakers, Windy Day,' of 1855, the 'Lancaster Sands' of about the same period, or the impressive little drawing of Cader Idris seen in the fading golden light of a calm evening.

The influence of Girtin on the earlier drawings of Varley and Cox has already been noted, but his most direct spiritual descendant was Peter de Wint (1784–1849). De Wint was one of the second generation of young water-colourists encouraged by Dr. Monro, whose collection of drawings he studied and whose Girtins he preferred to all the rest. But although he learnt much from Girtin he was too original an artist to fall into mere imitation. What he learnt was completely adapted to the needs of his own individual expression. His rather stolid and practical character made him content to work hard as a London drawing-master, knowing that at the end of each London season he could retire to the country and paint all day—a circumstance

that accounts for the late summer and early autumn colouring that predominates in his pictures.

As a painter he is sincere and direct in his approach. His pictures are the outcome of a real and deep love for the English countryside that is only equalled by Constable's. Cox's best drawings record excited impressions of some transient atmospheric mood, but de Wint's express something more enduring—a calm, intimate appreciation of English country in its September and October dress. They are painted with broad, sober brush-strokes, in a range of tints so harmonious in their subdued but glowing richness that it is with a shock that one recalls that his later drawings were greeted by contemporary critics as 'daubs of dirty colour.'

As de Wint hardly ever signed or dated his drawings, it is not easy to establish their chronology. It is likely, however, that of the two drawings exhibited, 'On the Thames' is the earlier. It probably belongs to the period between 1814 and 1829, when de Wint was working for W. B. Cooke's volume on the Thames, to which he contributed a dozen drawings.

'The Hay Stack' is more typical of the artist's later work. The colouring is less glowing than is often the case, but the earthy tints have that sombre richness that is de Wint's alone. His approach is, as usual, direct and honest. There are no pretty accessories to mar the sincerity of a drawing that seems a natural product of the English soil.

MINOR FIGURES

Thomas Hartley Cromek (1809–1873) was a son of the engraver whose name has received an unenviable immortality through Blake's biting epigrams. After studying under the portrait painter J. Hunter and the landscape painter J. Rhodes, he spent the years between 1830 and 1849 in Greece and Italy, working for the greater part of the time in Rome. His subjects are chiefly architectural. The large and efficiently executed 'Scene in Rome' is a good example of a type of drawing popular in mid-nineteenth century exhibitions.

Anyone following the earlier history of English water-colour as shown on the south wall of the gallery cannot fail to have been struck by the number of outstanding individuals, each of whom by using the medium for his own purposes made a definite and original contribution to the development of the water-colour school as a whole. On turning to the north wall it will be seen that quite a different phase was reached during the middle and latter parts of the nineteenth century. The age of pioneering is past, and the following generations can enjoy and

exploit this new province of art without the same heroic exertions. Thus it is not surprising to find a growing quantity of competent work, without any great names (if we except Bonington, whose best work was done in oils) to put beside those of the pioneers.

Nevertheless, a few artists stand out as having individual qualities, among them being FRANCIS OLIVER FINCH (1802–1862), whose 'Castle in a Hill-girt Wood' is the first picture on this side of the gallery. Finch, the son of a London merchant, was placed with Varley at the age of twelve and remained with him for five years. Although he also painted miniatures and portraits, his chief interest was in landscape. His water-colours are usually classical compositions, but the imagination behind them is strongly romantic, with a marked taste for ruined buildings.

The imaginative mood of drawings such as the one exhibited is an interesting aspect of the romantic movement as a whole. It is the same mood that gave the romantic poets their interest in the Middle Ages and in the works of Spenser and Malory—the mood that produced *La Belle Dame sans Merci.* Cattermole and his followers played on this same interest by means of theatrical costume-pieces, but the appeal of their pictures is that of the outward show alone. Finch seems to have experienced the mood itself and re-expressed it in his best drawings. He made visible the landscapes we imagine to have been traversed by knights bent on perilous quests. Even the title of the Museum's drawing reads like part of a chapter-heading from Malory: 'How Sir Lamorak de Galis came to a Castle in a Hill-girt Wood.'

The three small drawings shown below the Finch illustrate three different strains in the water-colour of the period. JOHN BYRNE (1785 or 6–1847) is in some ways a link with what had gone before. This artist was the youngest child of the landscape engraver William Byrne, and for a time he followed his father's profession. His pleasant little drawing has a care for composition that was growing rarer in the water-colours of the second quarter of the century.

SIR DAVID WILKIE, R.A. (1785–1841) is best known for his oil paintings of domestic scenes. The numerous studies made in water-colour and crayon for his finished pictures deserve consideration in their own right, however, for they have often a freshness and sensitiveness that the oil paintings lack. The attractive little drawing exhibited is a sketch for the portrait of Lady Lyndhurst done by Wilkie in oils for the Duke of Wellington. The sketch is dated 1830, and the oil painting was

exhibited at the Royal Academy in 1831. It thus comes after the change of style usually attributed to Wilkie's having come under the influence of the Spanish masters during his travels abroad in 1825.

HENRY GASTINEAU (1791–1876) represents yet a third type of artist, for he is the last of the outstanding topographical draughtsmen—the Paul Sandby of his period—producing an almost endless series of drawings for reproduction by engraving in tours and guides and similar publications; the sepia drawing of Holyhead Harbour is a typical example. It was engraved by Thomas Higham, in exactly the same size, for *Wales Illustrated*, published by Jones & Co. of London in 1830. For this publication alone Gastineau supplied over two hundred drawings, seventy-eight of which are now in this Museum.

ANTHONY VANDYKE COPLEY FIELDING (1787–1855), as might be inferred from his parents' choice of names, was the son of a portrait painter. He himself was one of Varley's most successful pupils, though to-day his rather superficial work seems an insufficient basis for the reputation he enjoyed in his lifetime. He was awarded a gold medal at the Paris Salon of 1824—the famous *Salon des Anglais*—where his pictures were shown with the revolutionary work of Constable and Bonington. He was a rapid and dexterous worker, and showed more than sixteen hundred drawings at the exhibitions of the Old Water-colour Society alone. The drawing of Arundel Castle is a more than usually good example of his style. His sense of space and distance, perhaps his most attractive characteristic, is seen at its best here. He duly amassed a considerable fortune and retired to Brighton.

A more interesting painter is JAMES HOLLAND (1800–1870), the son of a Burslem potter. As a boy he painted flowers on pottery in the Davenport works. He came to London in 1819 and began to exhibit flower-pieces and a few architectural views, the latter showing marked traces of Bonington's influence. After visiting Paris in 1830 or 1831 he turned to landscape work, using both oils and water-colour. He travelled much on the Continent, sometimes in the company of John Scarlett Davis, and painted a great deal in Venice.

Holland's more elaborately finished work is less successful than sketches such as the Venetian view by which he is represented in the gallery. Here there is a boldness and freedom in the handling of the broad washes, combining with the pleasant feeling for subdued colour to make an extremely attractive little picture. The effect is astonishingly 'modern' for a work dated 1857. As so often in the case of nineteenth century water-

colour, we find in an unpretentious work, made for the artist's own delight, far more real feeling than in the elaborated pictures intended for exhibition.

BONINGTON

The short-lived RICHARD PARKES BONINGTON (1802–1828) is one of the most interesting and tantalising figures in the story of English landscape painting. Although since his death the British school has been only too glad to claim him as one of its outstanding lights, practically the whole of his short working life was spent in France.

He was born at Nottingham and lived there up to the age of fifteen or sixteen, when his father removed the Bonington household to Calais. Here, much against the father's wish, Bonington took to painting as a profession and received lessons in water-colour from Francia (see p. 11), who had recently settled in Calais after his many years sojourn in London. Thus it was from a member of Girtin's Drawing Society, whose work has often passed for Girtin's own, that Bonington received his first lessons. Girtin had died only a month after Bonington was born, but through Francia something of the Girtin influence was transmitted, and it is perhaps this fact, as much as the accident of birth, that gives some solid ground for Bonington's inclusion in the British school.

In 1819 Bonington entered the studio of the Baron de Gros in Paris, but he remained unaffected by the official doctrines prevailing there. Gros taught his students to despise Watteau, Fragonard, and the other French masters of the eighteenth century, while to Bonington their grace and charm seemed wholly admirable. In Paris began his friendship with Delacroix, one of the leaders of the new romantic school, on whose work Bonington had considerable influence. The figure studies and costume-pieces that are the most obvious expression of Bonington's love for the past are not usually his most successful works, but his natural grace and facility of handling was probably strengthened by his study of the eighteenth century masters, and this finds its way into the landscapes by which his reputation chiefly lives.

Bonington's landscapes, like those of Constable, make a direct break with the classical tradition of the eighteenth century. Instead of arbitrarily fitting nature into a picture (a process usually carried out in the studio), Bonington succeeded in extracting a picture from nature. The originality of this procedure is less noticeable in the case of his water-colours, for in this medium men like Girtin had done much the same before,

but in the case of his oils this capacity of giving to a finished picture the freshness and sparkle of a sketch came as something of a revelation.

Since the Middle Ages, English painting had received many successive influences from the Continent, but with Bonington the tide of influence for the first time set the other way. In the Paris Salon of 1824 (see p. 27) the paintings by Constable and Bonington had such a powerful effect on the younger French landscape painters that the whole course of French landscape art was changed.[1] Open air painting became the creed of the school of painters that flocked to the village of Barbizon in the forest of Fontainebleau. Corot, by far the greatest of the Barbizon painters, acknowledged Bonington's influence in an even more direct fashion, for in his old age he related that when he was a boy, working as a draper's assistant, the sight of a water-colour by Bonington exhibited in the window of a dealer named Schroth in the Rue de la Paix, drew him back again and again and finally led to his devoting himself to painting.[2]

Of all British painters, Bonington has suffered most from the forger and copyist. Within ten years of his death there appeared warnings against imitation Boningtons that had been fraudulently put on the market. Attributions to Bonington are, therefore, a matter of considerable difficulty, and should be approached with extreme caution. Of the three drawings exhibited, the 'Marine' (Plate XVI) is almost certainly from his hand. This is a water-colour version of a sketch in sepia now in the possession of Sir Michael Sadler; it shows Bonington as a water-colourist at his very best. It owes its limpidity and luminosity partly to the fact that water-colour is once more used, as it was by the early topographers, as a liquid stain that modifies but does not obscure the brightness of the white paper beneath. But it exhibits a technical skill far beyond that of the makers of 'stained drawings.' The use of dry and broken colour and of scraping helps to give it a freshness and windy sparkle that are Bonington's alone. It has the apparent spontaneity of a sketch, yet it is made a satisfying composition by the extremely skilful placing of accents and incidents that was Bonington's instinctive gift. Mr. A. P. Oppé has suggested that it is by this instinctive rightness in the placing of incidents that we can most surely tell a true from a false Bonington.[3]

[1] At this Salon gold medals were awarded to Constable, Bonington, and Copley Fielding, while Sir Thomas Lawrence received the Cross of the Legion of Honour.

[2] Paul Huet, one of the first of the new school of landscape painters, knew Bonington and made a careful copy of at least one of his pictures.

[3] *Catalogue of an Exhibition of Pictures and Drawings by Bonington and his Circle.* Burlington Fine Arts Club, 1937, p. 10.

The 'Marine' is almost certainly an authentic Bonington; the 'River Scene' is probably one. This drawing is typical of a more subdued side of his work, and suggests something of the Girtin influence.[1] 'The Ferry Boat' is of doubtful authenticity (the signature was almost certainly added at a later date), but is interesting as an example of the closeness with which the Bonington style was imitated by many of his contemporaries and immediate followers.

THE LATER NINETEENTH CENTURY

Bonington is the last of the great figures in the development of water-colour, and is the last artist whose career need be treated in any detail. The series of drawings that follow the Boningtons on the north wall of the gallery is typical of the state of water-colour during the rest of the century. The general level of technical accomplishment is high, but the strength of intention that makes a work of art is usually absent.

David Roberts, R.A. (1796–1864) was a topographer who brought back views from Normandy, Spain, Egypt, Syria, and later from Italy and Austria. The example shown dates from his Spanish journey of 1833. James Baker Pyne (1800–1870), a self-taught painter, worked both in oil and water-colour, specialising in lake and river scenes. His 'Frozen River' suggests an admiration for Turner that in much of his work becomes direct imitation, but when placed beside a Turner drawing it stands the comparison no better than does the sea-piece by George Chambers (1803–1840) beside the Bonington 'Marine.'

Paul Falconer Poole, R.A. (1807–1879), another self-taught painter, enjoyed a considerable reputation in his lifetime, both for his large dramatic works and for the suitably sentimentalised pastoral subjects, of which 'A Child at a Spring' is a fairly typical example.

William Leighton Leitch (1804–1883), drawing-master to Queen Victoria, was immortalised by Whistler's cruel question: 'Leitch? Oh yes, didn't he teach the Queen to draw—or did she teach him?' That he was, however, a sensitive and tasteful draughtsman is shown by his 'Harlech Castle,' which is an interesting and successful reversion to the technique of the stained drawing.

An increasing freedom in the use of broad washes is seen in the drawing of Harlech Castle by the prolific Thomas Miles

[1] Another version of this drawing, signed and dated 1825, is in the collection of Mr. Percy Moore Turner.

RICHARDSON, junior (1813–1890), and in the view of Penmaenmawr from Llandudno by WILLIAM JAMES MÜLLER (1812–1845), who produced a large amount of work in both oil and water-colour before his early death. Müller was a gifted and extremely skilful performer who usually impresses by his bold and fluent brushwork rather than by any more solid merit. The drawing exhibited is an exceptionally favourable example of his work. Here there is, in addition to the pleasure given by his confident handling, a real feeling for the poetry of the atmospheric effect he has succeeded in catching—the storm gathering darkly on the Penmaenmawr mountains, while sunshine still lights up the sea and foreground.

It has already been suggested that it is not among the more highly finished productions of the mass of Victorian water-colourists, but rather among the slighter drawings made for their own pleasure that their most sensitive work will be found. EDWARD LEAR (1812–1888) was fortunate in being able to travel extensively and make many such drawings for his own delight. Lear has been so widely known as the author of the *Book of Nonsense,* written for Lord Derby's children between 1832 and 1836, that until recently his merit as a landscape artist has been strangely overlooked. The many drawings he made on his wanderings through Southern Europe, Egypt, and Palestine, were not intended for exhibition. They were made on the spot (the date and even the time of day is inscribed on each), and the colour was applied afterwards in accordance with the notes scribbled over the surface of the paper. The basis of the drawings lies in the extremely skilful use of a pen and brown ink (Plate XVIII). With a surprisingly few of these graceful pen-lines, and a few thinly applied touches of wash, Lear was able to suggest a sense of great spaciousness in his landscapes. His best work reminds one irresistibly of Turner, and even in the comparatively slight drawing exhibited the resemblance is present. His best drawings are among the most sensitive and genuine water-colours of the period.

'The Distribution of Coals' by MYLES BIRKET FOSTER (1825–1899) is a pleasant change from the minutely stippled water-colours by which this painter is generally known. Like the Lear, this is a tinted pen drawing, and though it lacks Lear's feeling, there is much to admire in the skilful draughtsmanship of the figures.

A return to pure water-colour is seen in the landscape by THOMAS COLLIER (1840–1891), with the effective 'blottesque' technique inherited from de Wint. EDMUND MORISON WIMPERIS (1835–1900) in his best work also shows himself a disciple of de Wint, both in his free brush-work and in a colouring that

at times comes very near the warm earthy tints of the earlier painter. This latter characteristic does not appear in the late drawing by which he is represented here. 'Villefranche' by JOHN FULLEYLOVE (1847–1908) is a good example of late nineteenth century topography at its most attractive.

HERCULES BRABAZON BRABAZON (1821–1906) stands apart from the crowd of Victorian water-colourists. For the majority of these the exhibition of their drawings was the end to which they worked, and we have already seen that their response to the public's demand for a high degree of finish too often resulted in somewhat laboured pictures. Brabazon was sufficiently well-to-do to be able to paint for his personal pleasure alone; it was only at the end of his long life that he allowed his water-colours to be exhibited in public. Alone among the Victorians he studied Turner's later works until he developed from them a style all his own—a kind of short-hand jotting down of impressions that has often a surprisingly evocative power. Brabazon's work is invariably charming and refreshing; it is only when one compares it with Turner's later drawings that one realizes a lack of knowledge of the forms suggested. Brabazon, unlike Turner, had never been through the topographical mill.

'Market Day in Old Wales' by S. CURNOW VOSPER (born 1866) shows a survival of the nineteenth century taste for *genre*. The subject has considerable historical interest, for in this drawing of an elderly Welsh woman preparing to set off to market the artist has faithfully recorded a particular cottage interior, at Llanfair in North Wales, of a type that is passing away as rapidly as the mode of life that this picture has succeeded in perpetuating for us.

ALBERT GOODWIN (1845–1932) is seen in an unfamiliar and attractive mood in his 'Dorchester, Oxfordshire.' The greater part of his work is of the highly elaborated type demanded by the public of his day, but in the 'Dorchester' we find a tinted pencil drawing of no little taste and charm.

THE MODERN REVIVAL

The closing years of the nineteenth century saw a revival of English water-colour. The stimulus that vivified the moribund tradition came largely from the work of the French impressionists. In the hands of men like Wilson Steer[1] and ALFRED W. RICH (1856–1921), who had absorbed what the impressionists had to teach and made it their own, this influence led, not to

[1] Wilson Steer is unfortunately not yet represented in the water-colour collection, but his work in oils can be seen in the Modern Gallery.

any direct imitation of the French painters, but to a genuine renascence of the English water-colour tradition. The new joy in the free handling of the medium and the new concern with the delight of the eye may have come from impressionism, but when we see them in a Wilson Steer drawing it is of Constable we think, and in a Rich, of de Wint. This new life in English water-colour takes a wide variety of forms in the work of different artists. The examples shown do not include by any means all of the more distinguished of these, but they sufficiently suggest something of this variety.

'Toilette,' like most of the water-colours of CHARLES CONDER (1868–1909), is painted on silk. The luscious richness of the dream-world this artist paints is something as new in English water-colour as his use of silk on which to paint. The new freshness of vision and handling is seen in still other forms in the small landscape by J. AUMONIER (1850–1911) and in the 'Two Byzantine Gentlemen,' a typical example of the many gorgeously coloured drawings for stage-costumes produced by CHARLES RICKETTS, R.A. (1866–1931). This drawing was made for the production of Laurence Binyon's *Attila* at His Majesty's Theatre in 1907.

A similar delight in the free use of the medium and an accompanying impatience with the laborious finish of the Victorians is found in the work of FRANCIS E. JAMES (1849–1920), a friend of Brabazon, who painted landscapes, architecture, but most of all flower-pieces such as the one now shown. 'Caswell Bay' by W. GRANT MURRAY, of Swansea, is a more recent example of the new vitality that had come into our native water-colour. It has all the brilliance of the impressionists, yet grows naturally out of the English tradition. Even the use of the handle of the brush in the half dry pigment can be paralleled in Cotman's 'A Punt among Reeds.' 'The Dauphiné Alps,' painted by GEORGE THOMSON in 1908, shows an earlier phase of the same reflowering of English water-colour. 'Street Scene' by HENRY G. RUSHBURY, R.A., a very skilful tinted line drawing, shows much of the quality one might expect from so accomplished an engraver.

In 1910 the first post-impressionist exhibition was held at the Grafton Galleries, and London became aware of Cézanne and his followers. Their influence affected a few young artists at the time, but it was not for another ten years that it began to show at all widely in English water-colour. Instead of the pagan delight of the eye that had characterised impressionism, Cézanne and his followers substituted a more austere delight in the visual music arising from the ordered relation of shapes

and colours. The impressionists had loved Watteau; the post-impressionists exalted Poussin and the earlier Italians.[1]

'Anticoli' (Plate XIX), painted by CHARLES E. CUNDALL, A.R.A., in 1921, is the work of a man obviously acquainted with Cézanne, yet equally obviously working in the native water-colour tradition. He belongs to the new phase because it was not so much the view as the interplay of shapes within that view that interested him. The drawing by JOHN NASH shows a still more uncompromising insistence on the design formed by the houses and church set against the strong lines of the derrick in the foreground. Design is also the chief interest in the bold masses of H. M. LIVENS, the more delicate idiom of ERIC RAVILIOUS, and the strong pattern of the flat washes that make up ETHELBERT WHITE's 'Across the Flats.'[2]

As a prevailing influence this insistence on design was a new thing in English water-colour, but isolated examples had been seen more than a century before. Perhaps the finest of all the water-colours in this twentieth century style were those produced by Cotman between 1805 and 1810.

[1] The tendency was part of a general movement towards classicism in all the arts of Western Europe. In music it can be paralleled by the shift of influence from the Debussy style (descending from Chopin) to the later Stravinsky style (based on Bach); in sculpture by the shift from the emotional impressionism of Rodin to the classical serenity of Maillol.

[2] No account of recent developments in water-colour would be complete without mention of J. D. Innes and David Jones. Examples of their work are included in the Welsh Bay and are referred to on p. 43 and Plate XX.

WELSH WATER-COLOUR PAINTERS

THE WELSH BAY

If, after following the development of English water-colour as illustrated in the central portion of the gallery, the visitor passes into the East Bay, he will find water-colours by artists of Welsh birth or descent, arranged in chronological order. The segregation of these Welsh artists has considerable interest, but it cannot be taken as indicating the existence of a separate Welsh school of painting. With two or three exceptions, the artists represented both learnt and practised their art in England—the exceptions worked abroad. The Welsh Bay, therefore, represents not a Welsh school of water-colour, but the contribution of Wales to the British school.

As the growth and development of this school has already been traced, it will be sufficient to indicate the individual characteristics of the artists represented in the Welsh Bay, and to note their place in the history of the school as a whole.

The earliest Welsh artist represented is JOHN INIGO RICHARDS, R.A. (died 1810), a Foundation Member of the Royal Academy, and, from 1788 until his death, its secretary. He is best known for his water-colours, though in his own day he had a considerable reputation as a theatrical scene-painter, and in 1777 became scene-painter to the Covent Garden Theatre. In his drawings he shows himself a fairly typical early topographer, with the predilection for medieval ruins that was part of the taste of his age. Both 'Caerphilly Castle' (Plate VI) and 'Friar Bacon's Study, Oxford,' are stained drawings in the Sandby technique, but the former drawing depends largely on pen-work, while in the latter the colour is put on over a pencil outline and strengthened by lines drawn with a fine brush.

THOMAS DANIELL, R.A., F.R.S., F.S.A. (1749–1840) and his nephew WILLIAM DANIELL, R.A. (1769–1837), whose 'Windsor Castle' is shown a little later in the chronological sequence, may be considered together. Both were born near London, of Welsh descent. Early in 1785 Thomas Daniell and his fifteen year old nephew sailed for India, where they spent ten years and made numerous drawings and aquatints. On their return to England they published their *Oriental Scenery* in six volumes. Both were prolific exhibitors at the Royal Academy, but, whereas the uncle continued to exhibit Indian views, William Daniell soon turned

to English and Scottish landscape for his subjects. The excellent coloured aquatints of our coastal scenery by which he is probably most widely known to-day were issued from 1814 to 1825 under the title *A Picturesque Voyage round Britain.* As may be judged from the two drawings exhibited, the nephew was the more accomplished painter of the pair. 'Windsor Castle' (Plate XIII), dated 1827, is a mature work in his most attractive vein, and has a rich harmony of golden-brown tints very different from the rather thin, dry manner of his Indian views.

A highly specialised use of water-colour is seen in the work of SYDENHAM T. EDWARDS (1769–1819), a native of Usk. A Mr. Curtis, the founder of the *Botanical Magazine,* had him taught drawing in London and engaged him to draw and engrave the illustrations to this publication. Edwards became a successful botanical and zoological draughtsman, and published *Cynographia Britannica* (1800–5) and the *New Flora Britannica* (1812). The original water-colours for the twelve plates in the former are in this Museum, and a large number of his botanical drawings are preserved in the Royal Botanic Gardens at Kew.

JOHN DOWNMAN, A.R.A. (1750–1824), was probably born near Wrexham. He attended school at Ruabon, but went early to London and studied painting under Benjamin West, and from 1769 at the newly founded Royal Academy Schools. He painted portraits in both oil and water-colour, producing a very large number in the latter medium. Many of these were first drawn in pencil and then tinted, but the example shown is a pure water-colour rather than a tinted line-drawing (Plate VII). His work was popular, and he travelled in most parts of England and Wales, working much in large country houses. He was working in Cambridge in 1777, Plymouth in 1806, and Exeter in 1807–8. For the next ten years he was living in London, but about 1818 he settled at Chester. Finally he retired to Wrexham, where he lived till his death at the age of seventy-four. He was by far the most important of the very few British water-colourists who used the medium exclusively for portraiture.

THOMAS BARKER (1769–1847), called 'Barker of Bath,' is known chiefly for his oil paintings,[1] but the brilliant draughtsmanship of his small pen and wash studies is well illustrated by 'The Woodman and his Daughter.' Barker was born at Pontypool, where his father, an animal painter, was employed in the Japan works. While he was still fairly young the family moved to Bath. After spending a few years copying old masters, he was enabled, through the generosity of a Mr. Spackman of that

[1] Oil paintings by Barker are shown in the West Bay of the Pyke Thompson Gallery and in the Oil Colour Gallery.

city, to spend some three years in Italy. This occupied the period about 1792–5. He had first exhibited at the Royal Academy in 1791, and after his return from Italy he continued to exhibit. Most of the rest of his life was passed in Bath. Barker is one of the most interesting of the minor figures in the story of British landscape. Many of his smaller oils, with their boldly fluent brush-work so reminiscent of Gainsborough, have a very real artistic merit.

HUGH WILLIAM WILLIAMS (1773–1829), known as 'Grecian Williams,' has been claimed for Wales on grounds of descent, and for Scotland on the strength of an almost lifelong residence in Edinburgh, but by neither country on grounds of birth, as he was born at sea. More important than these conflicting claims is the fact that he was an admirable water-colourist, with an unusually fine sense of composition in the classical manner of the eighteenth century. This can be seen in both the 'Grecian Landscape' in pen and sepia wash (one of the results of his travels in Greece and Italy in the few years prior to 1818) and the large 'Dolbadarn Castle.' The latter is an impressive picture, harking back to Wilson in its dignified composition, and combining a fine sense of light and atmosphere with the careful balance of shapes from which its dignity derives.

'Old Houses, Aberdare' (Plate XIV), is in a different vein, for while the Dolbadarn drawing belongs to the eighteenth century in spirit, the Aberdare is surprisingly modern. Its general style suggests that he had seen the drawings of de Wint, but if so it could only have been de Wint's earlier work as the back of the drawing bears the signature and date 1812. The restful effect of its broad washes and its lovely and unusual colour-harmony makes it a drawing of extreme beauty and originality. Late in his life Williams married a lady of wealth and position. The publication of his *Views in Greece* followed, and was completed in 1829. In the same year, still in Edinburgh, he died.

BENJAMIN BARKER (1776–1838) was the brother of 'Barker of Bath,' and also resided in that city. His 'Rhaeadr Mawddach' is full of the mood of the early romantics—the poets and artists who discovered towards the close of the eighteenth century a wild joy in savage gorges, impending precipices, and turbulent cascades, and the travellers whose highest praise of a view was 'Worthy the brush of Salvator.' Scenes of this kind had been recorded by early topographers such as Grimm, but Barker, coming later in the development of water-colour, gives a greater weight and force to his drawing of the shadowed gorge. Grimm's drawing of the same fall in the Reserve Collection is a record of it, almost a catalogue of its various parts ; Barker attempts to give something of the mood of awe it inspired in him.

Below the Barker hangs a pair of small works by two later topographers. JOHN POWELL (*c.* 1780–1833) was probably a pupil of the water-colourist and antiquarian engraver B. T. Pouncy, the Deputy-Librarian at Lambeth Palace, as his earlier Royal Academy exhibits were sent from Pouncy's address. Powell himself first worked in oil, but later became a fairly prolific water-colour painter. He spent much of his time teaching, and also published a few etchings. He lived in London, but made sketching tours in most parts of England and Wales. His 'Lanercost Priory,' a view of the partly ruined church in North Cumberland, is a neat and charming little work, in which the colour of the warm reddish stone of which the church is built has been made the prevailing tint of the whole picture.

GEORGE ROBERT LEWIS (1782–1871) belonged to a remarkable family that in three generations produced nine practising artists, the most famous of whom was John Frederick Lewis referred to later. G. R. Lewis was born in London and attended the Royal Academy Schools. He painted portraits and landscapes, as well as engraving illustrations for several topographical and other books. His 'Vire, Calvados,' with its minutely stippled foreground and delicately pencilled distance, applies to landscape something of the technique of miniature painting.

SAMUEL OWEN (1768 or 9–1857) was a water-colourist working in London who almost invariably painted shipping scenes. His careful finish and pleasant use of transparent colour are seen in both the 'Tilbury' and the smaller 'Seascape.' He does not seem to have exhibited after 1810, and it is probable that he ceased to practise about that time. The latter part of his long life was passed in retirement at Sunbury.

JOHN SCARLETT DAVIS (1804–1845), who was born at Leominster and worked in London and abroad, is probably the most interesting of the direct followers of Bonington. Although his technique owed much to Bonington, to whom a number of Davis's works have been wrongly attributed, his best water-colours have a sense of dignity and space that is all his own.

His work falls into two periods. In the earlier, up to about 1830, he was principally employed in portrait painting and in making mezzotints and lithographs. In 1831 he began the travels abroad that were to take him through France, Belgium, Germany, Italy, and Holland. From this time, with the exception of a set of etchings of Florence, he made no prints, and concentrated on oil paintings and water-colours, chiefly of church interiors. The success of his treatment of this theme in water-colour may be gauged from the beautiful little 'French Monastic Church.' His treatment of a similar theme in oils

may be seen in the 'St. Sulpice' in the Oil Colour Gallery. A different and probably earlier style is seen in 'The Louvre, Paris,' a tinted pencil drawing showing his exquisite draughtsmanship at its best (Plate XVII).

BURNE-JONES

The work of the pre-Raphaelite group is unrepresented among the drawings in the central portion of the gallery, but some compensation is provided by the very adequate representation of Sir Edward Coley Burne-Jones, Bart. (1833–1898) on the end wall of the Welsh Bay. He was an artist closely connected with the group, and to some extent he followed pre-Raphaelite principles.

Burne-Jones was born in Birmingham, of Welsh ancestry, and entered Exeter College, Oxford, with the intention of taking Holy orders. Here he met William Morris, and was so excited by the work of Rossetti that he left Oxford without taking a degree and settled in London in order to devote himself to art. This, after a period of training in Rossetti's studio, he proceeded to do.

The influence of Rossetti on Burne-Jones's early work was considerable. Although the Museum possesses none of Rossetti's work in water-colour, his style can be studied in the painting shown in the Oil Colour Gallery. His water-colours show vividly imagined scenes, the colour used is as dry as possible, and contrasting pure tints give great intensity of effect. The pre-Raphaelites, like Blake, were in conscious reaction against the 'generalised form' of Reynolds and his followers. Like Blake, they felt that 'to particularise is the alone distinction of merit,' and they endeavoured to give to their imagined scenes as much objectivity as they could. Rossetti put this objectivity at the service of his own poetic imagination, and the results, in his earlier work especially, are extremely successful. Rossetti succeeded in the difficult fusion of these two elements—objectivity and poetic imagination. Mr. Laurence Binyon has pointed out that in the work of his followers these elements became separated and gave rise to two distinct styles of painting.[1] On the one hand the objectivity and the detailed study of nature it demanded were applied to things seen, not imagined, and resulted in a minute and painstaking realism. The other side of Rossetti's art, the poetic imagination, became the mainspring of the art of Burne-Jones, but whereas Rossetti vividly actualised his poetic imaginings, those of his follower retain on canvas something of the unreality of a dream.

[1] *English Water-colours*, Laurence Binyon, London, 1933, p. 184.

Taught by Rossetti, Burne-Jones found his subjects chiefly in the literature and legends of a past that was remote enough to be romanticised after his own wish—in the *Mort d'Arthur*, Chaucer, and Greek myths particularly. Material from these sources was easily transformed into the tender, wistful, slightly melancholy poetry that was Burne-Jones's special quality. He was a visual precursor of the taste for Celtic twilight.

Burne-Jones's method of working was unusual. Each painting required many sketches, studies of details, and large cartoons in chalk or dryish water-colour. He usually had several pictures in train together, turning from one to work on another as the mood took him, so that a single picture often took years to complete. The examples exhibited include some small studies of birds, two figure studies in pencil for 'Arthur in Avalon' (they are the second and third figures from the left in the cartoon for that work), and three large cartoons for paintings.

The large water-colour cartoon for 'Phyllis and Demophoön' dates from about 1870. Demophoön on his way home from Troy had lingered in Thrace, loved Phyllis, and sailed away promising to return. He broke his promise and Phyllis killed herself in grief, but was changed by the gods into an almond tree. The cartoon shows her bursting from her tree to rejoin Demophoön, while the leafless tree breaks into flower.

'Arthur in Avalon' was designed and partly worked out in 1881 and the succeeding years, but it was still unfinished when the artist died seventeen years later. The cartoon in water-colour and chalk is, however, a fine work in its own right, full of the typical Burne-Jones poetry.

There are two different versions of 'The Wheel of Fortune.' The subject was first designed in 1871, when the smaller version was started. The large version was begun in 1877 and finished six years later, but the smaller version was not completed until 1885. The small 'Nymphs of the Moon' and 'Nymphs of the Stars' belong to 1896 (the latter work is dated), shortly before the artist's death.

The sketches and wax models for the seal of the University of Wales serve as a reminder that Burne-Jones made numerous designs to be carried out in various media. He designed for tapestry, needlework, tiles, reliefs, book-illustrations, and above all for stained glass; over five hundred windows from his designs were made by William Morris's firm.[1]

[1] Welsh examples include the St. Peter window in Llandaff Cathedral (1871), the St. Bernard and St. David windows at Margam (1873), and the Crucifixion window at Llantrisant (1874).

OTHER WELSH WATER-COLOURS

The chronological series continues on the remaining wall of the Welsh Bay with a Welsh landscape by JOSEPH MURRAY INCE (1806–1859). Ince was born at Presteigne, Radnorshire, and at the age of seventeen became the pupil of David Cox, who was then living at Hereford (see p. 23). After three years with Cox, Ince went to London and began to exhibit at the Royal Academy and elsewhere. In 1832 he made a series of architectural drawings in Cambridge, and in 1834–5 a similar series in Oxford, the latter series, in pencil, being now in this Museum. In 1835 he inherited property in Presteigne and settled there, though he seems to have spent much time in London as he grew older.

His 'Welsh Landscape,' dated 1838, is a typical and favourable example of his work. His system of painting in a series of small distinct strokes is an adaptation of Cox's brush-work of about this time. In Cox's hands it was later to develop the greater freedom found in the 'Haymakers' drawing, but in Ince's it remained the same to his death.

JOHN FREDERICK LEWIS, R.A. (1805–1876), was the most gifted member of the Lewis family referred to on p. 38. He began by painting animals in oils and was exhibiting at both the Royal Academy and the British Institution by the time he was sixteen years of age. He soon took up water-colour and travelled widely in Europe and the near East. The Italian figure study, though not one of his more important works, is a good example of his technical dexterity and fine draughtsmanship.

PENRY WILLIAMS (1800–1885) was born at Merthyr Tydfil, and for some time worked under his father as a house painter. Through the generosity of Sir John Guest and his friends, the boy was sent to study in London, where he attended the Royal Academy Schools. In 1827 he settled in Rome, where, with the exception of a few visits home, he lived for the rest of his life. Here he became the friend of the sculptor John Gibson, R.A., whose portrait, here exhibited, he sketched in 1839, and by whose deathbed he watched twenty-six years later. He painted in both oil and water-colour the colourful peasant costumes of the Campagna and ruins such as those shown in the two smaller drawings exhibited.[1]

These are typical of his style, but the fourth drawing, made on a visit home in 1869, is an unusual example. This is a tinted pencil drawing of a view near Pontddu, and its soft tints are very different from the bright colours in Italian sunshine found in the majority of his works. His paintings of Italian peasants

[1] His work in oils is illustrated in the West Bay of the gallery.

were popular in his own day, for they were highly finished, and every picture told a slightly sentimental story. With the passage of time, however, these have come to seem rather empty, and more merit appears in less ambitious drawings not intended to cater for the taste of his public. Both the portrait of Gibson and the view near Pontddu are good examples of these.

William Evans (1809–1858), called 'Evans of Bristol' to distinguish him from the William Evans known as 'Evans of Eton,' was probably born in Bristol. He lived for many years at the farmhouse of Tyn-y-car in the Conway valley, painting water-colours of the north Welsh landscape. Towards the end of his life he travelled in Italy, and the large 'Maecenas' Villa, Tivoli,' dated 1856, is one of the fruits of this journey. The golden haze that permeates the drawing suggests Turner's influence, just as the painting of the houses on the left of the much earlier 'St. John's Gate, Clerkenwell' (1835) suggests Bonington's. It is interesting to note that these apparently dissimilar drawings both show the individual use of what seems to be lampblack that is found in nearly all Evans's water-colours. It occurs both in the greyish blacks, and, mixed with colour, in the flat building to the right of the smaller drawing and the areas of identical colour in the river banks in the right foreground of the 'Maecenas' Villa.' This use of lampblack, together with touches of the red found in the costumes in both drawings, is one of the distinguishing marks of Evans of Bristol's distinctly pleasant work.

Little is known of James Price (fl. 1842–82), save that he worked in London and Kent and exhibited fairly regularly at the Royal Academy. His broadly washed drawing of Shoreham suggests that he had profited by the influence of de Wint.

Equally little is known of a more interesting figure, Pryce Carter Edwards. The Museum possesses a series of thirty-seven sepia views in Wales and six in full water-colour, covering the years 1832–4, made when the artist was living at Weston, on the outskirts of Bath. The best of these show an insistence on deliberate design in flat washes. They are so unexpected in an age when water-colour was becoming more and more concerned with the literal representation of nature, and so like the style of Cotman's neglected masterpieces of the 'Greta Bridge' period, that it seems not unlikely that Edwards had admired Cotman's work and was deliberately following his style. In the best of the sepia drawings Edwards shows powers of design that go far beyond those of a mere imitator and that give him a unique if minor place in the story of the British water-colour school.

The remaining works in the Welsh Bay belong to the twentieth century. In the three drawings by FREDERICK J. KERR (1856–1928), TIM EVANS, and WILL EVANS, there is a gradual crescendo of freedom and breadth of handling. These belong to the first phase of the modern revival discussed on p. 32, and so, though less definitely, does the 'Evening Stream' by J. D. INNES (1887–1914). This is an early work by this brilliant and short-lived artist, painted before he had entered upon the second, or post-impressionist, phase by which he is better known. To his more mature works, both in oil and water-colour, his gifts of flat design and glowing colour give a strange power. Innes was born at Llanelly, but studied in London, and was compelled by ill health to spend the last few years of his life abroad.

DAVID JONES occupies a unique place in contemporary water-colour. Subscribing to no '-ism,' he has used the medium with a sincerity and seriousness of intention that are wholly admirable. In the best of his large water-colours every line and tone and colour becomes part of a unified and satisfying work of art. (See Plate XX). The extremely personal and sensitive draughtsmanship which distinguishes his water-colours can also be studied in his engraved illustrations to *The Ancient Mariner*, a set of which is exhibited in the Print Room.

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CATALOGUE

Described on page

ANNESLEY, C. (fl. 1808–50).
LLANBERIS LAKE (1808). 7⅞" × 14⅛". 22
Two other water-colours are in the Reserve.

AUMONIER, James (1850–1911).
LANDSCAPE. 3" × 5". Signed 'J. Aumonier.'
Pyke Thompson Benefaction. 33
Two other water-colours are in the Reserve.

BARKER, Benjamin (1776–1838).
RHAEADR MAWDDACH. 14" × 20¼". 37

BARKER, Thomas (1769–1847). ('Barker of Bath').
THE WOODMAN AND HIS DAUGHTER. 5¼" × 4½".
Pen and ink and monochrome wash. 36
Thirteen sepia drawings are in the Reserve.

BARRET, George, junior (1767–1842).
AN ITALIAN LANDSCAPE. 8¼" × 12¼". Signed 'Geo Barret, 1825.'
Pyke Thompson Collection. *Ex* Sir William R. Drake Collection. 11
Five other water-colours are in the Reserve.

BONINGTON, Richard Parkes (1802–1828).
MARINE. 5¼" × 7¼". (Plate XVI).
Turner House Collection. 29
RIVER SCENE. 5¼" × 8¼". Signed 'R.P.B.'
Turner House Collection.
Another version of this drawing, signed and dated 1825, is in the collection of Mr. Percy Moore Turner. 30
THE FERRY BOAT. 12½" × 11½". Inscribed 'R. P. Bonington.'
This drawing is of doubtful authenticity. The inscription is probably a later addition.
Pyke Thompson Collection. 30
Two other water-colours are shown at the Turner House, Penarth.

BRABAZON, Hercules Brabazon (1821–1906).
ABOVE MENTONE. 6" × 9".
Pyke Thompson Benefaction. 32

Described on page

BUCKLER, John Chessell (1793–1894).
LLANDAFF CATHEDRAL. 20¾″ × 14½″. Signed 'J. C. Buckler, 1816.'
Donor: Major F. Treharne James, M.B.E., V.D. 23

BURNE-JONES, Sir Edward Coley, Bart., R.W.S. (1833–1898).
KING ARTHUR IN AVALON. 21″ × 75″.
Water-colour and pastel on brown paper.
Cartoon for a picture that was unfinished at the artist's death.
Donor: Sir W. Goscombe John, R.A., LL.D. (in memory of his parents). 40
FIGURE STUDY FOR 'KING ARTHUR IN AVALON.' Pencil. 10½″ × 5⅜″. Signed 'E. B. J.'
Study for the second figure from the left in the cartoon.
Donor: Sir W. Goscombe John, R.A., LL.D. 40
FIGURE STUDY FOR 'KING ARTHUR IN AVALON.' Pencil. 10¾″ × 5⅜″. Signed 'E. B. J.'
Study for the third figure from the left in the cartoon. 40
NYMPHS OF THE MOON. 13″ × 10″. Signed 'E. B. J.' 40
NYMPHS OF THE STARS. 13″ × 10″. Signed 'E. B. J. 1896.' 40
PHYLLIS AND DEMOPHOÖN. 48″ × 24″.
Water-colour and pastel on brown paper. 40
TWO SHEETS OF STUDIES OF BIRDS. Pastel. Each 12″ × 8″.
Donor: Sir W. Goscombe John, R.A., LL.D. 40
THE WHEEL OF FORTUNE. Oil-colour. 59″ × 28″.
Deposited by Hugh Blaker. 40
SEAL OF THE UNIVERSITY OF WALES.
Water-colour drawing for obverse and reverse.
Circular, diameter 5″ each.
Shown with wax models prepared under the artist's supervision.
Permanently deposited by the University of Wales. 40

BYRNE, John (1785 or 6–1847).
LANDSCAPE. 4¾″ × 7¼″.
Pyke Thompson Collection. 26

CHAMBERS, George (1803–1840).
FISHING BOATS. 7¼″ × 11¼″.
Donor: The Cardiff Exhibition Committee, 1881. 30

Described on page

COLLIER, Thomas, R.I. (1840–1891).
LANDSCAPE WITH WINDMILL. 9¼″ × 13¼″. Signed 'Thos. Collier.'
Pyke Thompson Collection. 31
Three other water-colours are in the Reserve and three shown at the Turner House, Penarth.

CONDER, Charles (1868–1909).
TOILETTE. 13¾″ × 10¼″. On silk.
Pyke Thompson Collection. 33

COTMAN, John Sell (1782–1842).
BYLAND ABBEY. 12½″ × 9¾″. Dated 'Sept. 7th 1803.'
Turner House Collection. 20
MARINE VIEW (*c.* 1823–30). 12″ × 15¾″.
Turner House Collection. 21
BLUE AFTERNOON. 9″ × 12¼″. Signed 'J. S. Cotman, 1831.'
Reproduced in *The Magazine of Art*, October, 1888.
Turner House Collection. 21
A PUNT AMONG REEDS. 7¼″ × 10½″. (Plate XII.) Signed 'J. S. C.'
Pyke Thompson Collection. 21–2
RIVER AND DISTANT MOUNTAIN (Cader Idris, *c.* 1837–9). 9¼″ × 11¼″. Signed 'J. S. Cotman.'
Pyke Thompson Collection. 22
Six other water-colours are in the Reserve, and three shown at the Turner House, Penarth.

COX, David (1783–1859).
LAKE WITH BOATS. 7¼″ × 10″. Signed 'D. Cox, 1834.'
Pyke Thompson Collection. 24
HAYMAKERS, WINDY DAY. 7″ × 10¼″. Signed 'David Cox, 1855.'
Pyke Thompson Collection. 24
CADER IDRIS. 7½″ × 10″.
Pyke Thompson Collection. 24
LANCASTER SANDS. 13¼″ × 20¼″. (Plate XV.) Signed 'David Cox.'
Pyke Thompson Collection. 24
Twelve other water-colours are in the Reserve and four shown at the Turner House, Penarth.

CROMEK, Thomas Hartley (1809–1873).
A SCENE IN ROME. 29″ × 20″.
Donor: F. E. Andrews. 25

Described on page

CUNDALL, Charles E., A.R.A., A.R.W.S.
ANTICOLI. 12½″ × 12½″. (Plate XIX.) Signed 'C. E. Cundall, 1921.'
Donor: The Contemporary Art Society. 34

DANIELL, Thomas, R.A., F.R.S., F.S.A. (1749–1840).
SUNSET. 8¼″ × 11¼″. Signed 'T. Daniell.'
Donor: Sir Cuthbert C. Grundy, P.R.C.A. 35

DANIELL, William, R.A. (1769–1837).
WINDSOR CASTLE. 11¾″ × 19¾″. (Plate XIII.) Signed 'W. Daniell, 1827.'
Pyke Thompson Collection. 36

DAVIS, John Scarlett (1804–1845).
FRENCH MONASTIC CHURCH. 9¼″ × 7¼″. Signed 'Scarlett Davis, Paris.' 38
THE LOUVRE, PARIS. 14″ × 10¾″. (Plate XVII.) Signed 'Scarlett Davis, Paris 1836.' 39
Twenty-nine other water-colours are in the Reserve.

DAYES, Edward (1763–1804).
VIEW OF CARDIFF. 6″ × 9″.
Pyke Thompson Collection. 9
Another water-colour is in the Reserve.

DEVIS, Anthony (1729–1816).
MELINCWRT FALL. 12″ × 17″. (Plate II.) 2
Seventeen other water-colours are in the Reserve.

DE WINT, Peter (1784–1849).
ON THE THAMES. 9½″ × 12½″.
Reproduced in *The Connoisseur*, Vol. 10, p. 173.
Donor: J. R. Wood. 25
THE HAY STACK. 6″ × 9″.
Turner House Collection. 25
Two other water-colours are in the Reserve and five shown at the Turner House, Penarth.

DOWNMAN, John, A.R.A. (1750–1824).
PORTRAIT OF A LADY. 8″ × 5¾″. Oval. (Plate VII.) Signed 'J. D. 1792.'
Ex the collection of Lieut.-Gen. Sir Francis Lloyd. 36

EDWARDS, Pryce Carter (fl. *c.* 1832).
VIEW IN NORTH WALES. 8½″ × 11¾″. 42
Five other water-colours and thirty-seven sepia drawings are in the Reserve.

Described on page

EDWARDS, Sydenham T. (1769–1819).
HORSES IN A LANDSCAPE. 8¾″ × 10½″. Signed 'Syd Edwards.'
Donor: Major F. Treharne James, M.B.E., V.D. 36
Thirty-five other water-colours are in the Reserve.

EVANS, Tim.
PASSING SHOWERS. 9¾″ × 14″. Signed 'Tim Evans.'
Donor: The Artist. 43

EVANS, Will.
THE BAY. 14½″ × 18¾″. Signed 'Will Evans, 1932.'
Donor: The South Wales Art Society. 43

EVANS, William (1809–1858). ('Evans of Bristol.')
ST. JOHN'S GATE, CLERKENWELL. 8″ × 11½″. Signed 'Wm. Evans, 1835.'
Reproduced in the Museum's Annual Report, 1921–2.
Donor: The National Eisteddfod Committee, Barry, 1920. 42
MAECENAS' VILLA, TIVOLI. 18¼″ × 24½″. Signed 'Wm. Evans 1856.' 42
Another water-colour is in the Reserve.

FIELDING, Anthony Vandyke Copley (1787–1855).
ARUNDEL CASTLE. 10¼″ × 14¼″.
Pyke Thompson Collection. 27
Three other water-colours are in the Reserve and two shown at the Turner House, Penarth.

FINCH, Francis Oliver (1802–1862).
A CASTLE IN A HILL-GIRT WOOD. 12¾″ × 18″.
Pyke Thompson Collection. 26
Another water-colour is shown at the Turner House, Penarth.

FOSTER, Myles Birket, R.W.S. (1825–1899).
THE DISTRIBUTION OF COALS. 6″ × 8¾″. Signed 'B. Foster.' Pen and ink tinted.
Turner House Collection. 31

FRANCIA, François Louis Thomas (1772–1839).
LANDSCAPE WITH COTTAGES. 8¼″ × 9¾″. Signed 'L. Francia.' Above the original signature is a forged signature of Girtin.
Reproduced in *The Connoisseur*, Vol. 9, p. 225.
Pyke Thompson Collection. 11
Another water-colour is in the Reserve.

Described on page

FULLEYLOVE, John, R.I. (1847–1908).
VILLEFRANCHE. 10¼″ × 14⅜″. Signed 'J. Fulleylove.'
Pyke Thompson Benefaction. 32
Another water-colour is in the Reserve and three are shown at the Turner House, Penarth.

GASTINEAU, Henry (1791–1876).
HOLYHEAD HARBOUR. (Sepia, *c.* 1830.) 3¾″ × 6″.
Original of engraving in *Wales Illustrated*, Jones & Co., London, 1830. 27
Seventy-seven similar sepia drawings for *Wales Illustrated* and two water-colour drawings are in the Reserve.

GIRTIN, Thomas (1775–1802).
LANDSCAPE. 7½″ × 13¾″. (Plate VIII.)
Turner House Collection. *Ex* C. Sackville Bale Collection. 14–5
MORPETH. 12¼″ × 20″.
Reproduced in *The Connoisseur*, Vol. 9, p. 222.
Turner House Collection. 14
Another water-colour is shown at the Turner House, Penarth.

GLOVER, John (1767–1849).
BANGOR, NORTH WALES. 12″ × 18½″. Signed on back. 10
A sepia drawing is in the Reserve.

GOODWIN, Albert, R.W.S. (1845–1932).
DORCHESTER, OXFORDSHIRE. 6¼″ × 9⅝″. Signed (monogram) and dated 1890. Tinted pencil drawing.
Turner House Collection. 32
Three other water-colours are in the Reserve and six shown at the Turner House, Penarth.

HEARNE, Thomas, F.S.A. (1744–1817).
RICHMOND CASTLE, YORKSHIRE. 10″ × 14½″. Signed 'Hearne 1790.'
Pyke Thompson Collection. 6
Another water-colour is in the Reserve.

HOLLAND, James (1800–1870).
VENICE. 11″ × 7½″. Signed 'H. Venezia, Oct. 1857.'
Pyke Thompson Collection. *Ex* Sir William R. Drake Collection. 27
Another water-colour is in the Reserve.

Described on page

IBBETSON, Julius Caesar (1759–1817).
LLANGOLLEN AND DINAS BRAN. 13⅝″ × 20″. Signed 'Julius Ibbetson, 1796.'
Donor: Sir Leonard Twiston Davies, K.B.E., D.L., F.S.A. 9
Six other water-colours are in the Reserve, including the drawing of which the above is an elaboration.

INCE, Joseph Murray (1806–1859).
A WELSH LANDSCAPE. 15″ × 18″. Signed 'J. M. Ince, 1838.'
Donor: R. O. Sanderson. 41
Thirty-one other water-colours are in the Reserve.

INNES, James Dickson (1887–1914).
EVENING STREAM. 8½″ × 14½″. Signed 'Evening Stream, J. D. Innes, '08.' 43
Another water-colour is in the Reserve.

JAMES, Francis Edward, R.W.S. (1849–1920).
PRIMULAS. 10″ × 14″. Signed 'Francis E. James.'
Pyke Thompson Benefaction. 33

JONES, David.
ROMAN LAND. 25¾″ × 20″. (Plate XX.) Signed 'David Jones (19)28.'
Donor: Miss Anne F. Brown. 43
Two other water-colours are in the Reserve and a case of copper-plate engravings is exhibited in the Print Room.

KERR, Frederick James (1856–1928).
A YORKSHIRE MOOR. 10½″ × 14½″. Signed 'F. J. Kerr, –/8/25.' 43
Two other water-colours are in the Reserve.

LEAR, Edward (1812–1888).
GOLFE JUAN. 12½″ × 19½″. (Plate XVIII.) Inscribed in Lear's hand 'Golf Juan, noon, March 26, 1865.'
Pen and ink with touches of wash on blue paper.
Ex the collection of Sir Franklin Lushington, to whom the drawing was bequeathed by the artist. 31

LEITCH, William Leighton (1804–1883).
HARLECH CASTLE. 5⅛″ × 9¾″. Stamped with Leitch's monogram. 30
Two other views of Harlech are in the Reserve.

LEWIS, George Robert (1782–1871).
VIRE, CALVADOS. 3½″ × 5¾″. 38

Described on page

LEWIS, John Frederick, R.A. (1805–1876).
ITALIAN FIGURE STUDIES. 14¼″ × 10¼″. Pencil and chalk, tinted.
Donor: The National Eisteddfod Committee, Barry, 1920. *Ex* the collection of Lord Northwick. 41
Three other water-colours are in the Reserve.

LIVENS, Horace Mann (1862–1936).
THE BRIDGE. 10¼″ × 14½″.
Pyke Thompson Benefaction. 34

MULLER, William James (1812–1845).
PENMAENMAWR, FROM LLANDUDNO. 8″ × 12½″. Signed 'W. Müller, 12 June 1840.' 31
Two other water-colours are in the Reserve and one is shown at the Turner House, Penarth.

MUNN, Paul Sandby (1773–1845).
BUTTERMERE. 6½″ × 13¼″. Signed 'Augt. 17, 1804, P. S. M.'
Pyke Thompson Collection. 12
Three other water-colours are in the Reserve.

MURRAY, W. Grant, A.R.C.A., Lond. (*b.* 1877).
CASWELL BAY (1925). 11″ × 16″. Signed (monogram). 33
Twenty-three other water-colours are in the Reserve.

NASH, John (*b.* 1893).
ST. MARY REDCLIFFE, BRISTOL. 13¾″ × 15½″. Signed 'John Nash.'
Donor: Miss Anne F. Brown. 34

NICHOLSON, Francis (1753–1844).
NEATH ABBEY, GLAMORGAN. 10½″ × 14½″.
Donor: Sir Leonard Twiston Davies, K.B.E., D.L., F.S.A. 12
Two other water-colours are in the Reserve.

OWEN, Samuel (1768 or 9–1857).
SEASCAPE. 4¾″ × 3¾″. Signed 'S. Owen.' 38
TILBURY. 8½″ × 6¼″. 38
Two other water-colours are in the Reserve.

PAYNE, William (fl. 1776–1830).
LANDSCAPE. 9″ × 13½″. Signed 'W. Payne.'
Donor: Sir Leonard Twiston Davies, K.B.E., D.L., F.S.A. 10
Five other water-colours are in the Reserve.

PLACE, Francis (? 1647–1728).
TENBY (1678). 7¼″ × 21½″. (Plate I.)
Reproduced in *The Connoisseur*, Vol. 96, p. 30. 2
Eighteen other water-colours are in the Reserve.

Described on page

POOLE, Paul Falconer, R.A. (1807–1879).
A CHILD AT A SPRING. 6¼″ × 4¼″. Signed 'P. F. Poole.'
Pyke Thompson Collection. 30

POWELL, John (*c.* 1780–1833).
LANERCOST PRIORY, CUMBERLAND. 5½″ × 8⅜″. Signed 'J. Powell.' 38
Another water-colour is in the Reserve.

PRICE, James (fl. 1842–82).
SHOREHAM, KENT. 8″ × 12″. Signed 'Price.' 42
Three other water-colours are in the Reserve.

PROUT, Samuel (1783–1852).
COAST PIECE. 6½″ × 9½″.
Pyke Thompson Benefaction. 23
Seven other water-colours are in the Reserve.

PYNE, James Baker (1800–1870).
A FROZEN RIVER. 9¼″ × 13¼″.
Pyke Thompson Collection. 30

RAVILIOUS, Eric.
FIRLE BEACON, SUSSEX (*c.* 1930). 14¼″ × 17¼″. Signed 'E. Ravilious.'
Donor: Miss Anne F. Brown. 34

RICH, Alfred William (1856–1921).
CHIPPING CAMPDEN. 12″ × 16″. Signed 'Alfred W. Rich.'
Donor: Miss Lilian Howell. 32–3
THE SHEPHERD. 7½″ × 10″. Signed 'A. W. Rich.'
Pyke Thompson Benefaction. 32–3

RICHARDS, John Inigo, R.A. (*died* 1810).
CAERPHILLY CASTLE. 13¾″ × 19″. (Plate VI.) 35
FRIAR BACON'S STUDY, OXFORD. 10½″ × 16¾″. 35
Five other water-colours are in the Reserve.

RICHARDSON, Thomas Miles, junior, R.W.S. (1813–1890).
HARLECH CASTLE. 9¾″ × 14¼″. Signed 'T. M. R. Junr. 1839.'
Pyke Thompson Collection. 30
Two other water-colours are in the Reserve.

RICKETTS, Charles, R.A. (1866–1931).
TWO BYZANTINE GENTLEMEN. 12¾″ × 17¾″.
Costume design for *Attila* by Laurence Binyon, 1907.
Donor: The National Art-Collections Fund. 33

Described on page

ROBERTS, David, R.A. (1796–1864).

A TOWER IN CORDOVA. 13¾" × 9½". Signed 'David Roberts, 1833.'

The tower is that of the church of San Nicholas de la Villa.

Pyke Thompson Collection.

An oil painting, probably made from this drawing, is now in the collection of Mr. F. J. Nettlefold. 30

Two other water-colours are shown at the Turner House, Penarth.

ROOKER, Michael 'Angelo' (1743–1801).

CHEPSTOW BRIDGE. 12" × 18¾". Signed (monogram). 5–6

PONTYPRIDD BRIDGE. 12¼" × 15". (Plate IV.) Signed 'M. Rooker, 1795.' 5

Two other water-colours are in the Reserve.

ROWLANDSON, Thomas (1756–1827).

CARDIFF IN 1797. 10¾" × 17". (Frontispiece.)

Donor: F. E. Andrews. 8

Three other water-colours are in the Reserve.

RUSHBURY, Henry George, R.A., R.W.S., R.E. (*b.* 1889).

STREET SCENE. 9½" × 11¼". Signed 'Henry Rushbury, 1920.'

J. R. Holliday Bequest. 33

SANDBY, Paul, R.A. (1725–1809).

THE CASTLE AND THE WEST GATE, CARDIFF. 14¾" × 20½". (Plate III.) Original of the aquatint by Sandby, one of twelve views in South Wales, published 1775.

Arnold Sandby Bequest. 4

VIEW IN ITALY. 11¾" × 17¼".

Pyke Thompson Collection. 3

Twenty-six other water-colours and fifty-nine pencil drawings are in the Reserve.

THOMSON, George.

THE DAUPHINÉ ALPS. 10" × 13¼". Signed 'George Thomson, 1908.'

Pyke Thompson Benefaction. 33

TOWNE, Francis (*c.* 1740–1816).

VALLE CRUCIS ABBEY (1777). 11¾" × 19". (Plate V.) Signed 'Francis Towne del.' 7

A sepia drawing is in the Reserve.

Described on page

TURNER, Joseph Mallord William, R.A. (1775–1851).

MARFORD MILL, NEAR WREXHAM. 11″ × 7¾″. (Plate IX.) Signed 'Turner.'

Exhibited at the Royal Academy in 1795. Reproduced in colour in the *Studio*, Vol. 85, p. 140.

Presented by private subscribers. 16

LLANDILO BRIDGE AND DYNEVOR CASTLE. 14″ × 19¾″. Signed 'W. Turner.'

Probably the drawing exhibited at the Royal Academy in 1796. 17

EWENNY PRIORY, GLAMORGANSHIRE. 15¾″ × 22″. (Plate X.) Signed 'Turner.'

Probably the drawing exhibited at the Royal Academy in 1797.

Pyke Thompson Collection. 16–7

RUDESHEIM (*c.* 1817). 8″ × 13″. (Plate XI.)

Turner House Collection. 17–8

EHRENBREITSTEIN. 6⅞″ × 9½″.

Turner House Collection. 18

Five other water-colours are shown at the Turner House, Penarth.

VARLEY, John (1778–1842).

CADER IDRIS, NORTH WALES. 8½″ × 18½″. An almost similar view, now in the Victoria and Albert Museum, is signed and dated 1811. 23

SNOWDON FROM HARLECH. 7¼″ × 10¼″. Signed 'J. Varley.'

Pyke Thompson Collection. 23

Four other water-colours are in the Reserve and three shown at the Turner House, Penarth.

VOSPER, Sydney Curnow, R.W.S. (*b.* 1866).

MARKET DAY IN OLD WALES. 14½″ × 11¾″. Signed 'S. Curnow Vosper.'

Donors: Col. Arthur P. James, V.D., D.L., and Major F. Treharne James, M.B.E., V.D. 32

A series of thirty-seven water-colours of Breton statues of saints is in the Reserve.

WHEATLEY, Francis, R.A. (1747–1801).

NEAR LANCASTER SANDS. 8¼″ × 11¾″. Signed 'F. W.'

Pyke Thompson Benefaction. 7

Another water-colour is shown at the Turner House, Penarth.

Described on page

WHITE, Ethelbert.

Across the Flats. 14¼″ × 18¾″. Signed 'Ethelbert White.'

Donor: Miss Anne F. Brown. 34

Another water-colour is in the Reserve.

WILKIE, Sir David, R.A. (1785–1841).

Lady Lyndhurst. 6″ × 4½″. Signed 'D. Wilkie, 1830.'

Pyke Thompson Collection. 26–7

WILLIAMS, Hugh William (1773–1829). ('Grecian Williams.')

Dolbadarn Castle, Caernarvonshire. 16⅝″ × 21½″. Signed 'H. W. Williams.' 37

Grecian Landscape. 7⅜″ × 11¼″. Sepia. 37

Old Houses, Aberdare. 10½″ × 14¼″. (Plate XIV.) Signed and dated 1812, on back. 37

Six other water-colours are in the Reserve.

WILLIAMS, Penry (1800–1885).

The Arch of Titus at Rome. 5⅝″ × 4″. Signed 'P. W.'

Donor: Lord Buckland. 41

The Temple of Vesta at Tivoli. 5⅛″ × 3⅞″. Signed 'P. W.'

Donor: Lord Buckland. 41

Portrait of John Gibson, R.A. 9⅜″ × 7⅛″. Signed 'Penry Williams pinxt, Rome 1839.'

Reproduced in *The Biography of John Gibson, R.A.*, by T. Matthews, p. 122. 41–2

View near Pontddu. 10¼″ × 7″. Signed 'Penry Williams, 4 Augt. '69.' 41–2

Eighteen other water-colours are in the Reserve.

WIMPERIS, Edmund Morison, V.P.R.I. (1835–1900).

The Windmill. 9¼″ × 6¾″. Signed 'E. M. W. '95.' 31–2

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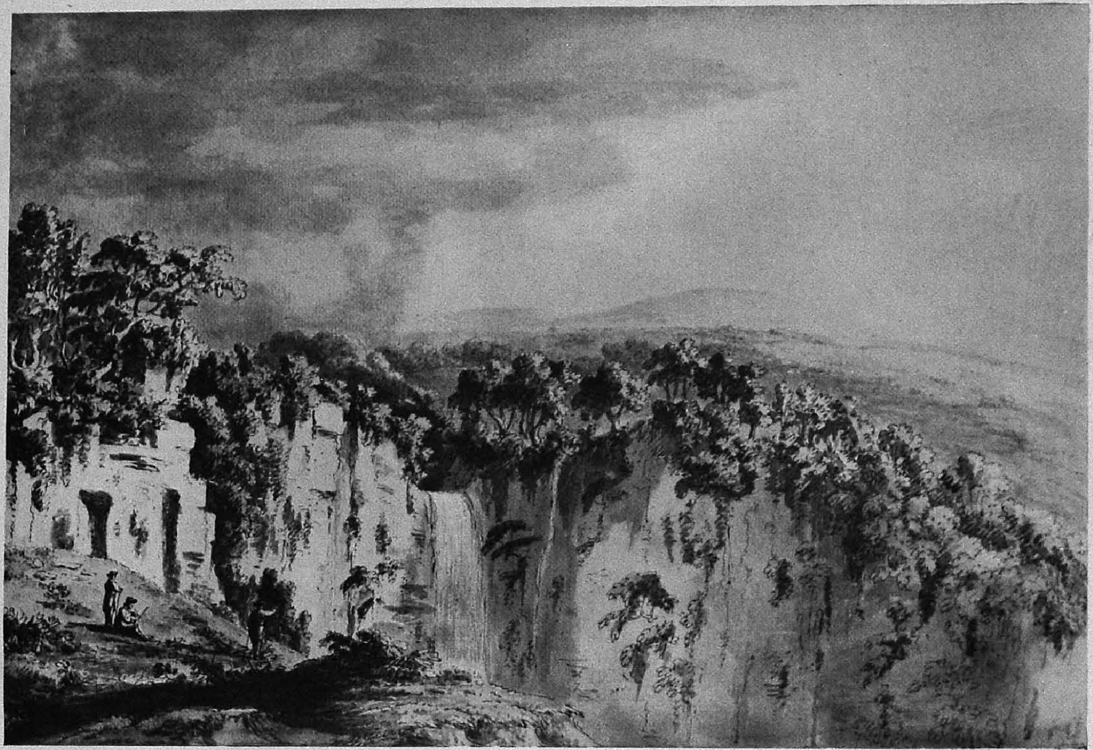
Plate I

Tenby, 1678 ($7\frac{1}{4}'' \times 21\frac{1}{2}''$)

Francis Place (? 1647–1728)

Plate II



Melincwrt Fall (12" × 17")

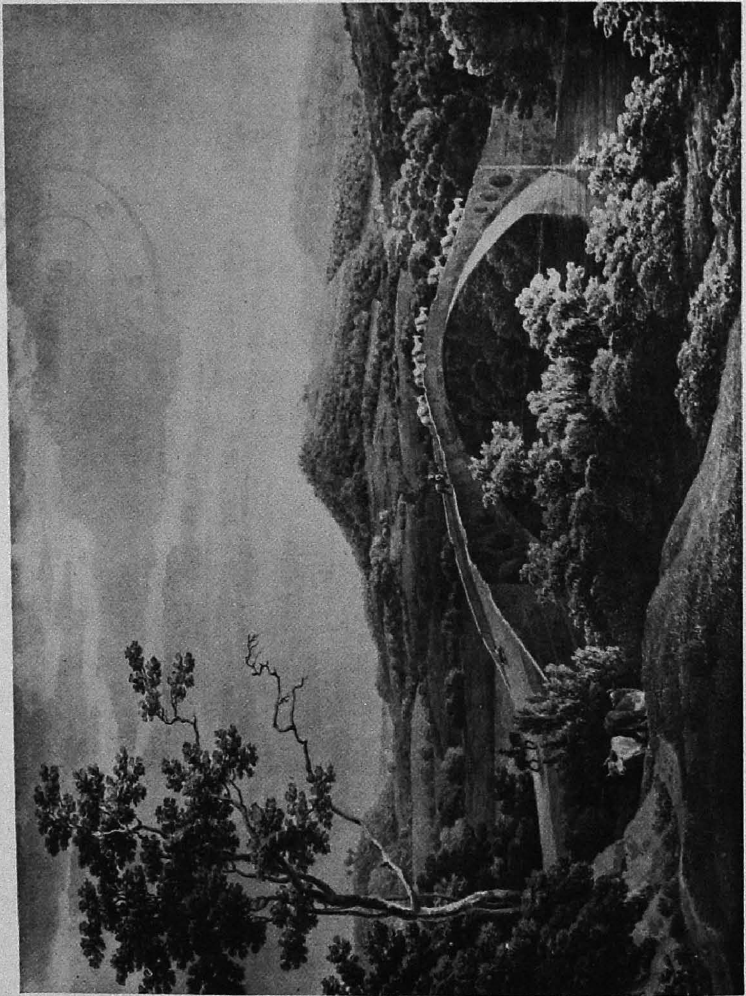
Anthony Devis (1729–1816)

THE CASTLE AND WEST GATE, CARDIFF ($14\frac{3}{4}'' \times 20\frac{1}{2}''$)

PAUL SANDBY, R.A. (1725–1809)

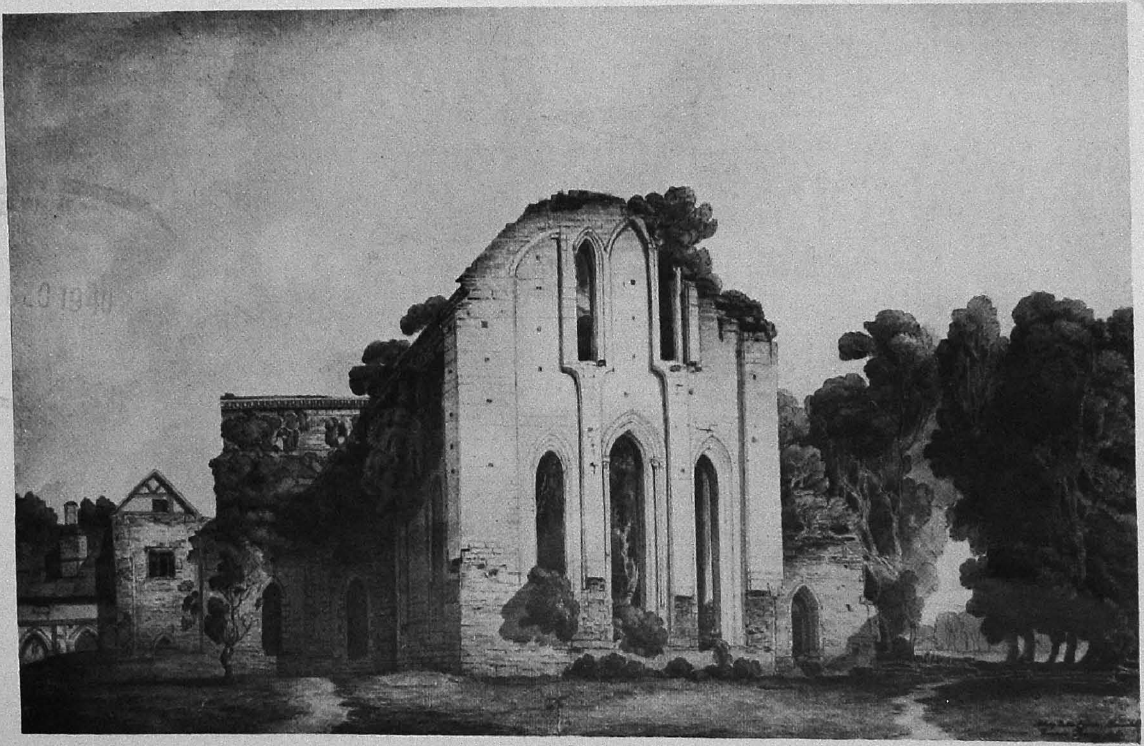
Arnold Sandby Bequest

Plate IV



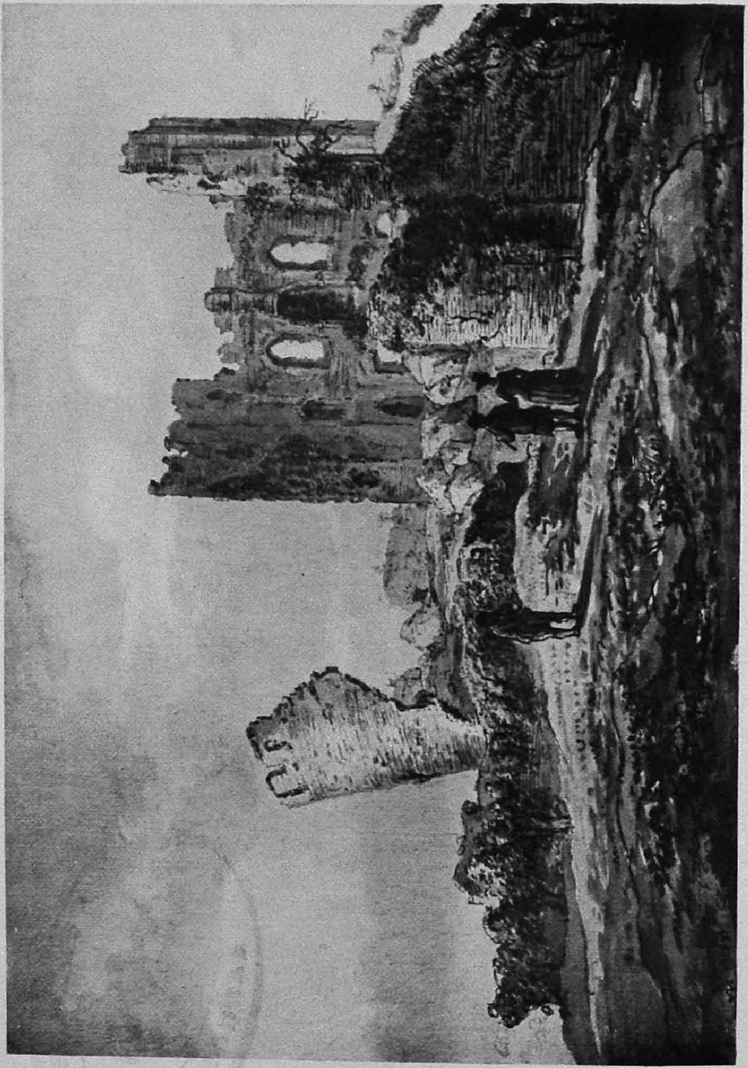
Pontypridd Bridge, 1795 ($12\frac{1}{4}'' \times 15''$) Michael 'Angelo' Rooker (1743–1801)

PLATE V



VALLE CRUCIS ABBEY, 1777 ($11\frac{3}{4}'' \times 19''$) FRANCIS TOWNE (*c.* 1740–1816)

Plate VI



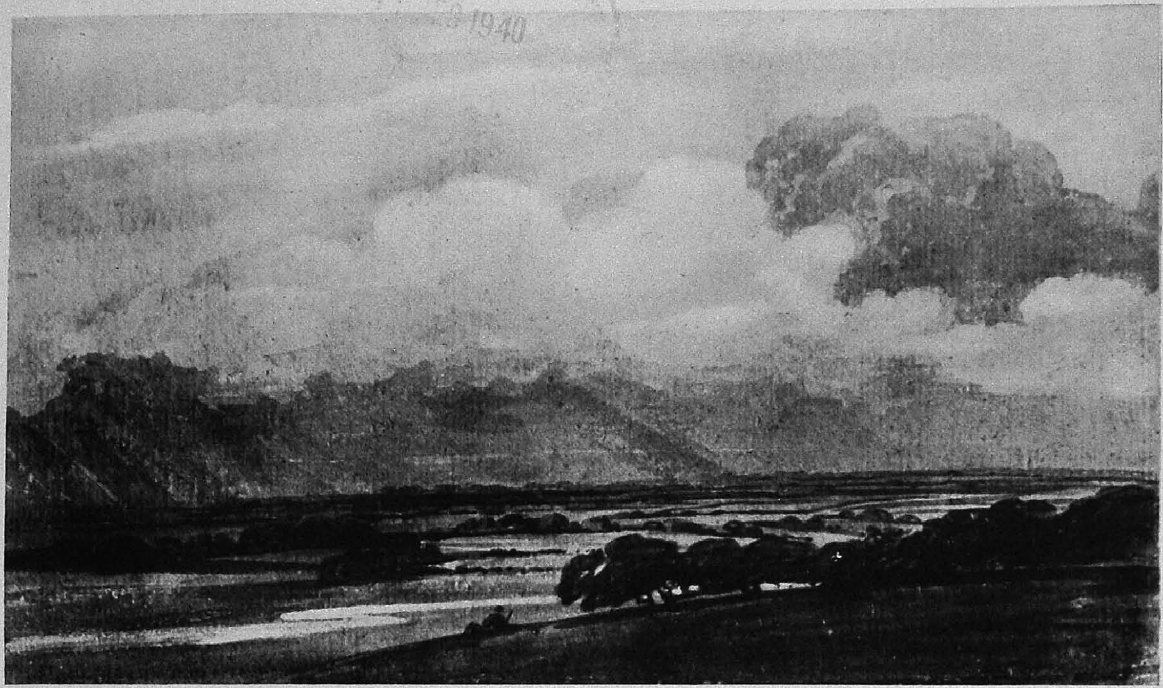
Caerphilly Castle ($13\frac{3}{4}'' \times 19''$)

John Inigo Richards, r.a. (*died* 1810)

19 DEC 1940

PORTRAIT OF A LADY (8″ × 5¾″) JOHN DOWNMAN, A.R.A. (1750–1824)

PLATE VIII

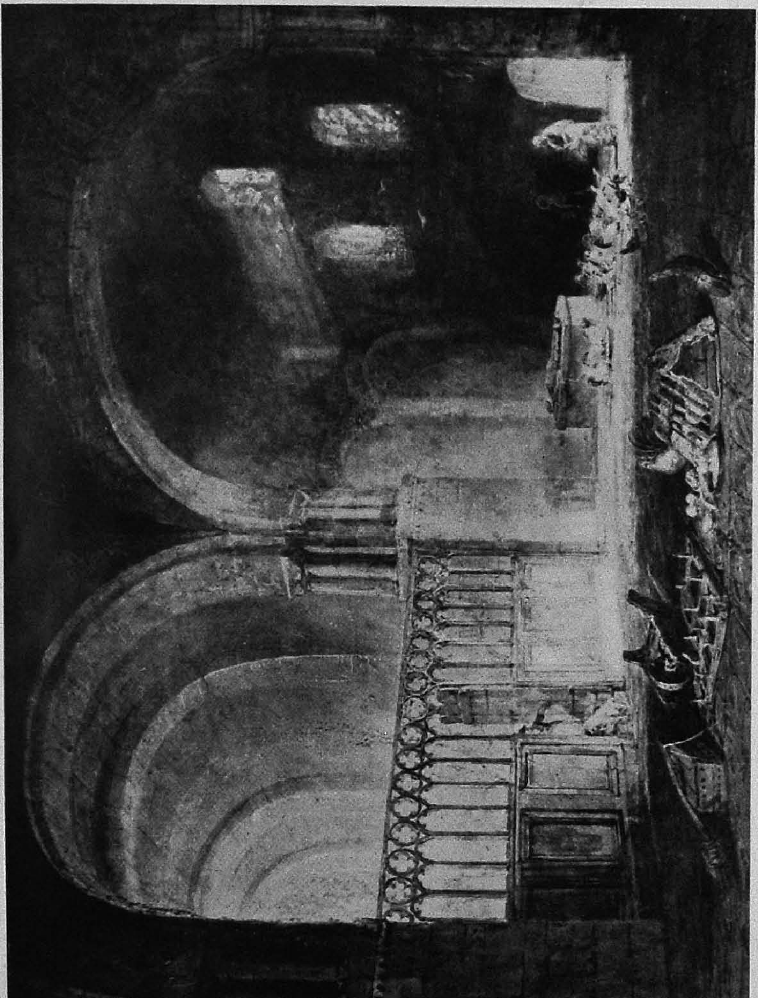


LANDSCAPE ($7\frac{1}{2}'' \times 13\frac{3}{4}''$) THOMAS GIRTIN (1775–1802)

Turner House Collection

Marford Mill, near Wrexham, *c.* 1795 (11″ × 7¾″)
J. M. W. Turner, R.A. (1775-1851)

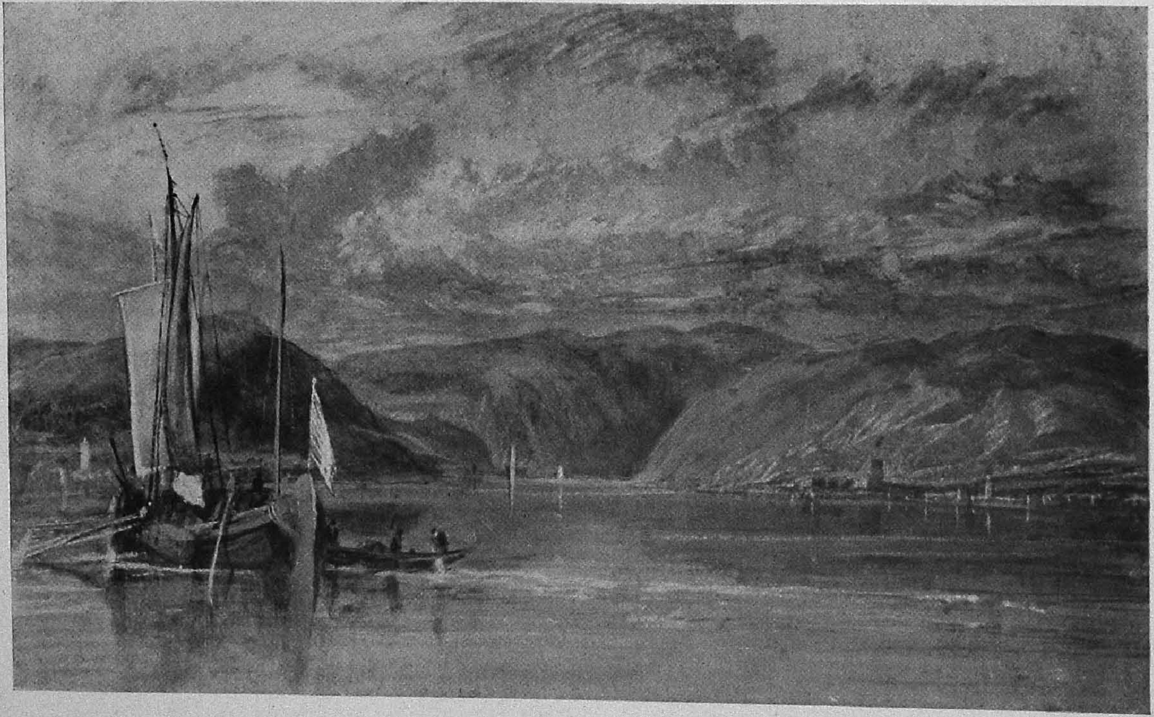
PLATE X



EWENNY PRIORY, GLAMORGANSHIRE, *c.* 1797 ($15\frac{3}{4}'' \times 22''$)   J. M. W. TURNER, R.A. (1775–1851)

Pyke Thompson Collection

PLATE XI

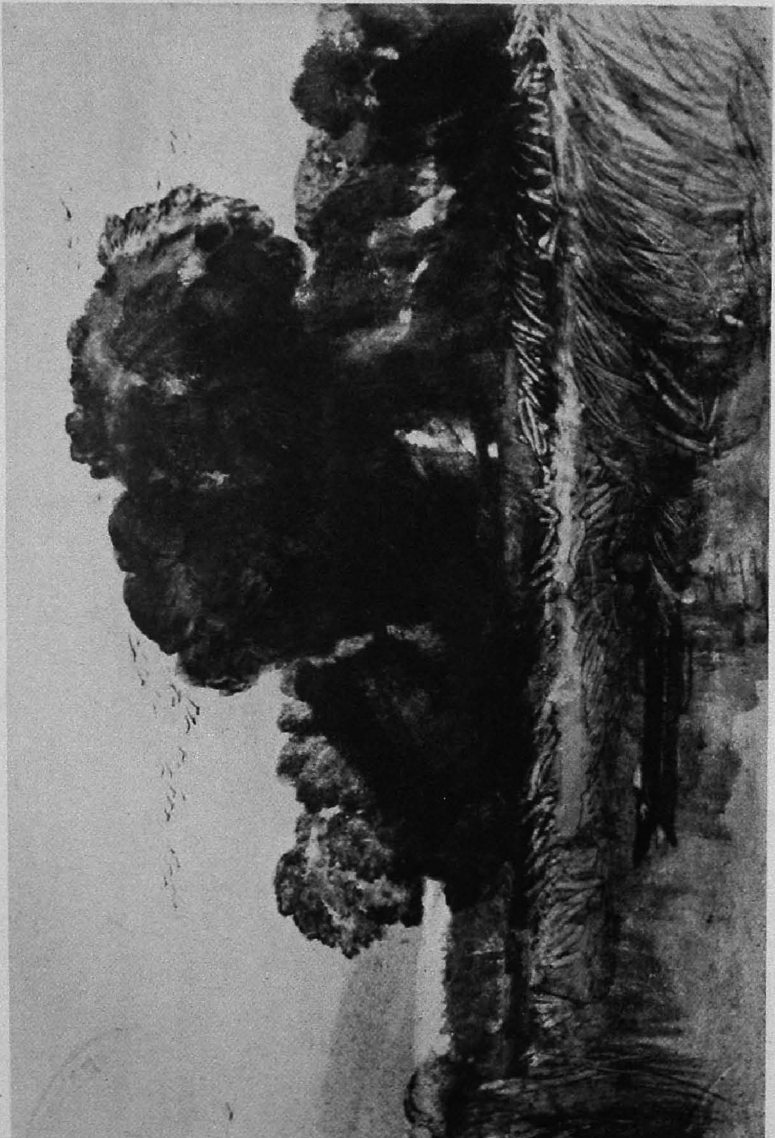


RUDESHEIM, *c.* 1817 (8″ × 13″)

J. M. W. TURNER, R.A. (1775–1851)

Turner House Collection

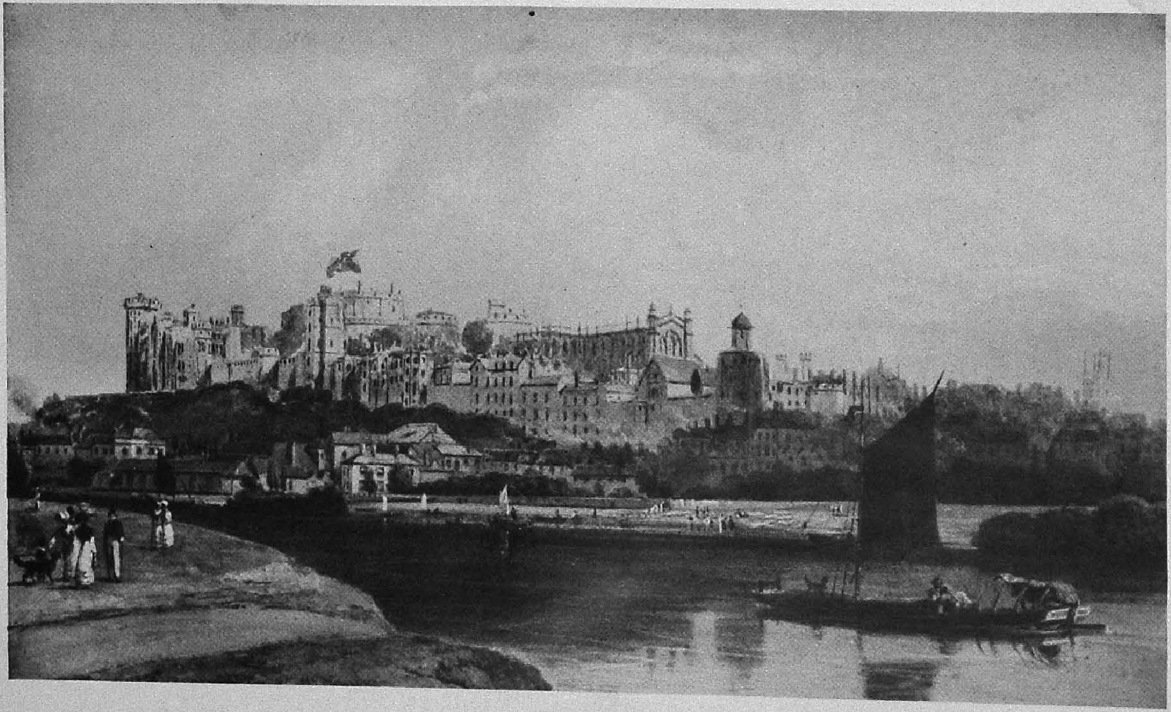
Plate XII



A Punt among Reeds (7¼" × 10½") John Sell Cotman (1782–1842)

Pyke Thompson Collection

Plate XIII



Windsor Castle, 1827 ($11\frac{3}{4}'' \times 19\frac{3}{4}''$)

William Daniell, R.A. (1769–1837)

Pyke Thompson Collection

Plate XIV

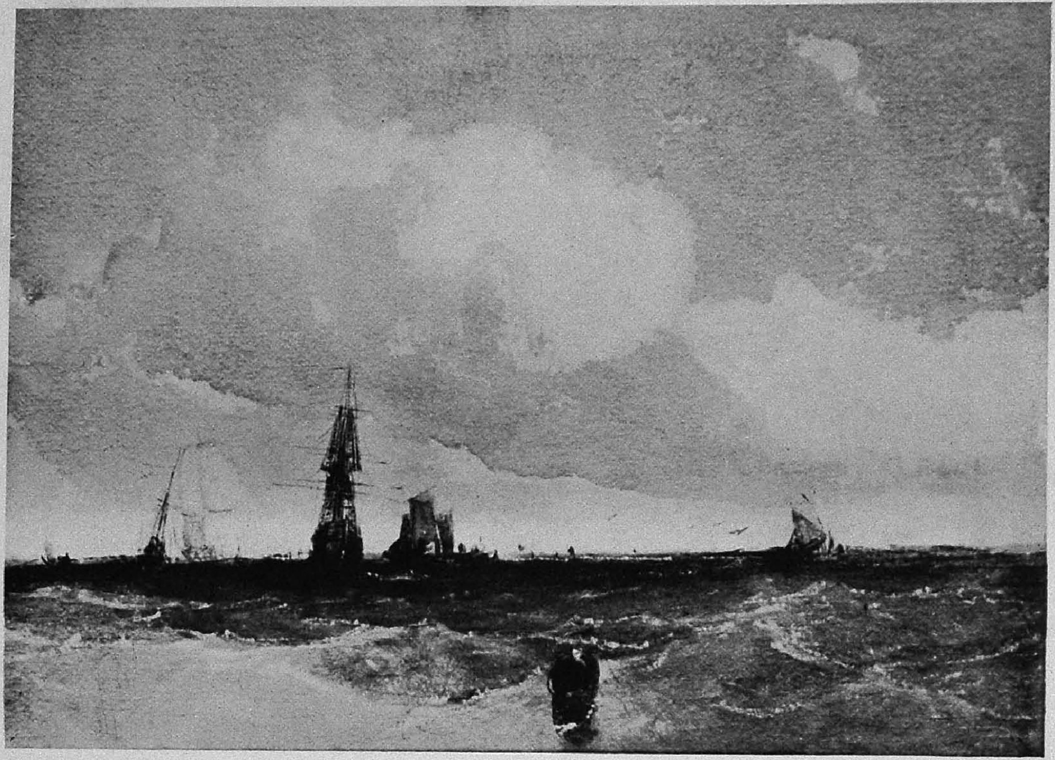
Old Houses, Aberdare, 1812 ($10\frac{1}{2}'' \times 14\frac{1}{2}''$)

Hugh William Williams (1773–1829)

LANCASTER SANDS ($13\frac{1}{4}'' \times 20\frac{1}{4}''$) DAVID COX (1783–1859)

Pyke Thompson Collection

PLATE XVI



MARINE ($5\frac{1}{4}'' \times 7\frac{1}{4}''$) RICHARD PARKES BONINGTON (1802–1828)

Turner House Collection

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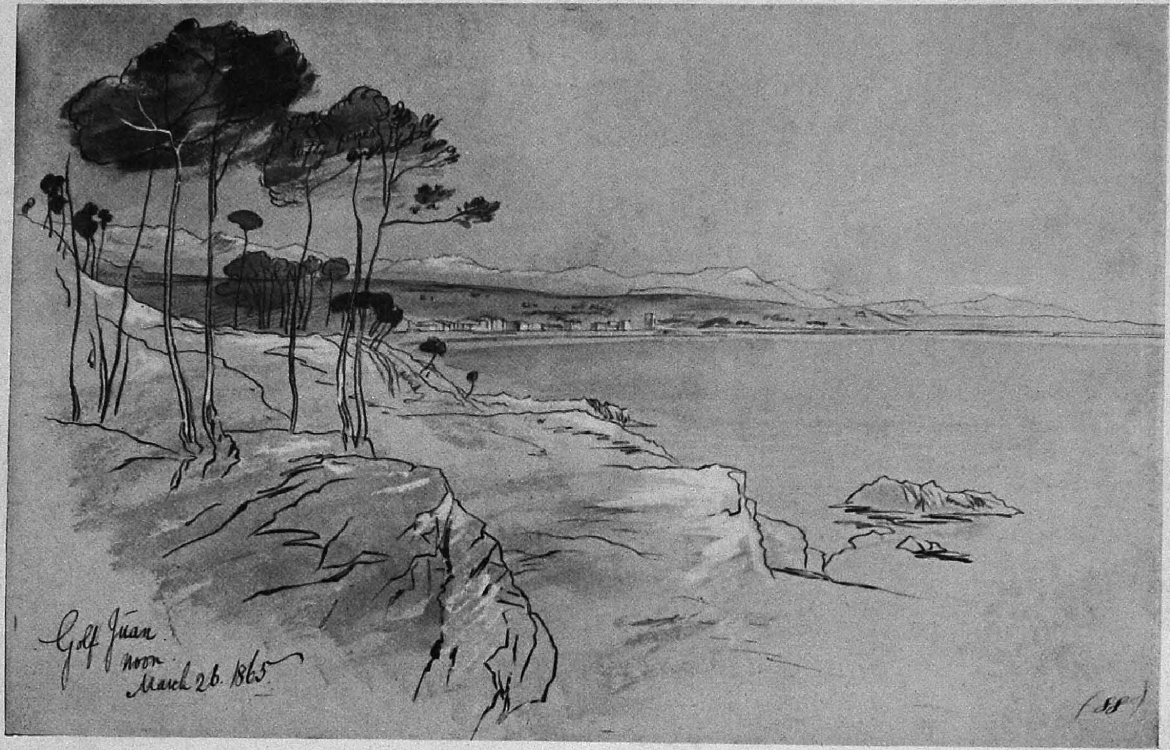
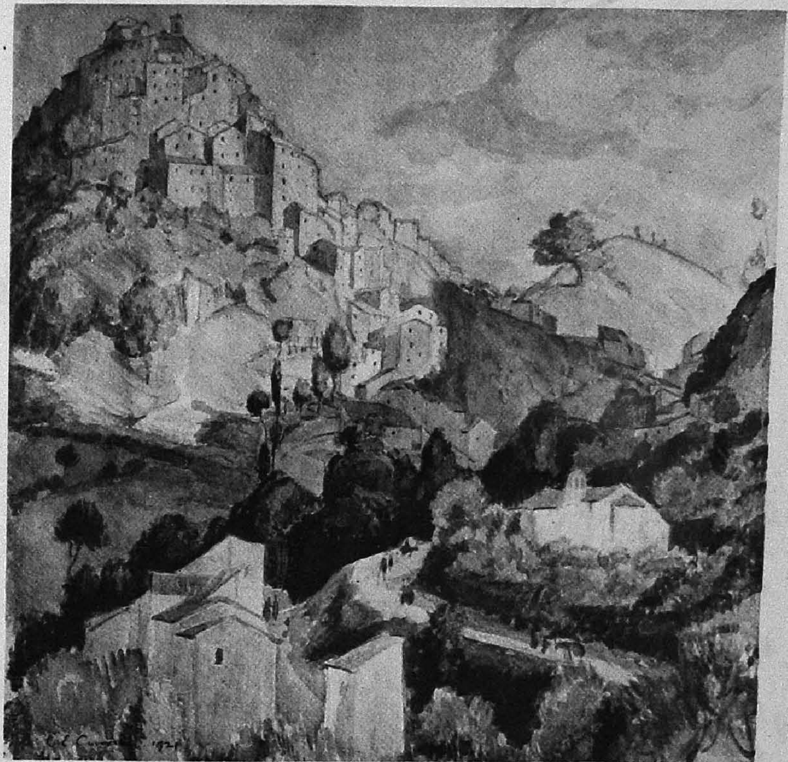
THE LOUVRE, PARIS, 1836 (14″ × 10$\frac{3}{4}$″)
JOHN SCARLETT DAVIS (1804–1845)

PLATE XVIII



GOLFE JUAN, 1865 ($12\frac{1}{2}'' \times 19\frac{1}{2}''$) EDWARD LEAR (1812–1888)



ANTICOLI, 1921 ($12\frac{1}{2}'' \times 12\frac{1}{2}''$) CHARLES E. CUNDALL, A.R.A.

Donor : The Contemporary Art Society

PLATE XX

[library stamp] 11 DEC 1940

ROMAN LAND, 1928 ($25\frac{3}{4}'' \times 20''$) DAVID JONES

Donor : Miss Anne F. Brown